MUSTEL.
ORGANS AND CELESTAS.
56, Wigmore St., London, W.

THE ERA

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THE ORCHESTRAL ORGANIST.
By E. MALKIN, 2/8 post free.
MUSTEL, 56, Wigmore Street, London, W.

MISS ETHEL GRIFFIES.
Disengaged.
32, Regent-st.

MISS PHYLLIS BROUGHTON.
Address, C/o "The Era" Office.

THE MISSES COMPTON
(VIOLA and ELLEN),
Repertory Theatre, Nottingham.

MISS ANNIE SAKER.
Address.
23, Haymarket, S.W.

MISS MONA VIVIAN
Colin, "Puss in Boots."
Palace, Manchester.

MISS LEE LORNE.
All coms., c/o "The Era."

LUNE AND SHAW.
(Lena) (Howard), "Henpeck and Pecker's Return." (Copyright No. 37691.)

MISS EDNA MAUDE.
All coms., Percy Reiss, N.V.A., 18, Charing Cross-road, W.C.

MISS FLORRIE FORDE.
Panto. This and next week, Empire, Glasgow. 'Phone, Museum 1676.

MISS HETTY KING.
American Tour. All coms., H Wilson, Solicitor, Broad-court-chambrs., W.C. 2.

MISS MAIDIE SCOTT.
P.A., Magna Charta Island, Wraysbury, Bucks. 'Phone, Egham 20.

NAN STUART.
On Tour.
30, Rutland Park-gardens, N.W. 2.

MISS MAUDIE OLMAR.
Principal Girl,
"Mother Goose," Alh., Glasgow.

MISS KATRINA.
Spirit of Youth, Assisted by Joan
Sole Agent, Julius Darewski.

MISS NORA CREINA.
28, Coleherne-road, Kensington.
'Phone, Western 184.

MISS EDITH BLANDE
(Mrs. Austin Brereton). At liberty.
34, College-place, N.W. Or Agents.

MISS MARIE LLOYD.
Empire, Swansea.

MISS GERTIE GITANA.
Feb. 6, Argyle, Birkenhead. Feb. 13, Hippo., Ilford. Mngr., J. O'Connor. 'Phone, 2098 Tot.

MISS DAISY DORMER.
"The Scrap Book."
Hippo., Sheffield.

MR. and MRS. CHALMERS MACKEY. Own tour. Address, "Rostrevor," Poulton-le-Fylde, Lancs.

CHARLES BOULT.
Dis. till Easter, for Management.
80, Spenser-a., Rock Ferry. 'Phone, 261 R.F.

MR. STORY-GOFTON.
Retd. from Holland. 206, High-rd., ('Phone, 146), Ilford.

MR. TOM WATERS.
Opening Feb. 11, Lyceum, Sheffield in "Lilac Domino."

MR. FREDERIC BENTLEY.
"Kensington House," 201, Bedford-hill, S.W. 12 'Phone, 419 Streatham.

MR. G. T. PATTMAN and Organ, the greatest musical performance. On tour.

MR. VAL VETT.
The Ragtime Rag-picking Rag Painter. Emp., Chiswick; next, H., Bristol.

MR. GEORGE BOLTON.
40, Victoria-road, Alex. Park, N.

MR. LESLIE STRANGE.
Ardwick Empire.

SOUTHWOOD and Pink Lady.
A Vaudeville Act of Distinction.
Next week, Palace, Tottenham

RICH AND GALVIN.
Palace, East Ham.
Coms., W. Bentley, Esq.

[Photo, Dobson, Liverpool.

FREDERICK SYLVESTER.

At the Lyceum Theatre, London, Frederick Sylvester is presenting his famous act which is an outstanding speciality in the "Cinderella" Pantomime, now in its seventh week. During this engagement several producers have made offers for this excellent act, and negotiations are still pending.

SIR FRANK & LADY BENSON.
All communications to "Era" Office.

MR. ALBERT CHEVALIER.
"My Old Dutch" Tour.
Coms., Lyceum Theatre, or en route.

MR. LEONARD SHEPHERD.
Address,
Merivale, Chase Ridings, Enfield, N.

MR. F. W. PURCELL.
Address all coms., Southside House, Dalmeny-avenue, Tufnell Park, No. 7.

MR. PIP POWELL.
At Liberty.
23, Hereford House, Fulham-rd., S.W.10.

MR. SEYMOUR OWEN (Peggy)
Address,
C/o "The Era."

MR. W. S. PERCY,
C/o J. C. Williamson, Ltd.,
Sydney, Australia.

MR. RICHARD HENRY LACE.
"A Jugful of Joy," by R. H. Lace,
19, Parkfield-drive, Wallasey.

MR. BERT COOTE.
Sole Rep., Worland S. Wheeler.

MR. ALBERT C. BEATTIE.
Touring, "Miss Lancashire," Ltd.,"
"Sally in Society." 178, Shaftesbury av

NICOL AND MARTIN.
Grand, Hanley.

MR. BILLY BENNETT.
Coliseum, Glasgow.
Direction, George Foster.

MR. FRED DUPREZ.
Hippo., Belfast.
'Phone, Hampstead 5942.

MR. MARRIOTT EDGAR.
Address,
Laurel Dene, Kingston-by-Sea, Brighton.

MR. FRED CURRAN.
Empire, Kilburn.

MR. CHARLES GARRY completed four consec. eng. as Svengali with Miss P. Neilson-Terry. Dis. 1, King-st., Twickenham. 'Ph Richmond 474.

SIR J. MARTIN HARVEY.
Address, 115, Baker-street, W. 1.

MR. GEORGE CLARKE.
"Spangles,"
Empire, Newcastle.

MR. WILFRED E. SHINE.
"The Jeffersons" and "The Partners," on tour. P.A., Winter Gardens, New Brighton.

MR. ALFRED HARDING.
Garrick Theatre, W.C.

MR. CHARLES LAKE.
This week, West Pier Theatre, Brighton; next, Borough Theatre, Stratford.

MR. NEIL KENYON.
In town.

MR. WILL EVANS.
Palladium Pantomime.

MR. ADAM TOMLINSON.
Empire, Cardiff.
P.A., 96, Kingscourt-road, S.W. 16.

MR. ERNIE LOTINGA.
36, Cambridge-pk., Twickenham. 'Ph., Richmond 2514. Wire, "Lotinga, Twickenham."

MR. THORNLEY DODGE.
P.A., 481, Fulham-road, S.W.
'Phone, 3494 Ken.

MR. RICH HAYES.
The Lazy Clown.
Coms George Barclay.

GEORGIE WOOD.
Mother Goose, Alh., Glasgow.
Rep., Ernest Edelsten.

MR. CONN. KENNA.
(Kenna Bros.). The Robbers, "Babes in the Wood," Lyceum, Newport.

THE MARTINIS.
The Supreme Ballroom Dancers.
Empire, Newport.

PUCKER UP AND WHISTLE

Featured by * BILLIE HILL IN "CINDERELLA" AT NEWCASTLE

Featured by * MADGE WHITE IN "JACK AND JILL" AT LEEDS

Featured by * RENEE REEL IN "ALADDIN" AT BRISTOL

Featured by GERTIE GITANA

Featured by * DAINTY DANES IN "QUEEN OF HEARTS" AT BIRMINGHAM

Featured by * DORA DARE IN "SINBAD" AT SHEFFIELD

Featured by * DORIS CLAYTON IN "DICK WHITTINGTON" AT CARDIFF

BAND PARTS NOW READY.

FRANCIS & DAY, The British Popular Publishing House,
138/140, Charing Cross Road, London, W.C.2
Telegrams—"ARPEGGIO, LONDON." Telephone—REGENT 5539.

THOS. C. DAGNALL'S TOURS.

The Outstanding Success of the Present Season.

"Ambrose Applejohn's Adventure"

By WALTER HACKETT.

Now passing its 250th performance, and still playing to capacity. Three Companies of this great success are being sent out, and

The following dates are vacant for AUTUMN, 1922:
Aug. 14 & 28, Sept. 18 & 25, Oct. 2.

WANTED—FIRST-CLASS THEATRES.

"Lord Richard in the Pantry"

By SYDNEY BLOW & DOUGLAS HOARE.

From the CRITERION THEATRE, LONDON, where it ran for nearly 600 performances.

Three Companies of this successful play have been continually touring, and will be again sent out in the AUTUMN of 1922:

The following dates are vacant in the various Coys.:
Aug. 7, 14, 21 & 28, Sept. 4, Oct. 2, 9 & 30, Nov. 6.

All communications to—THOS. C. DAGNALL, Criterion Theatre, W.

TOURING COMPANIES.

Per Inch ..... 8s.
Per cent. Less for 13 Insertions.

MR. WM. L. DOBELL WITH REPERTOIRES.

LA COMEDIE ANGLAISE.
44th Year of Uninterrupted Tour.
Feb. 6 (week) Town Hall, Bnnis.
Feb. 13 (3), Town Hall, Galway.

P.A., Christie House, Stapiehill, Bristol.

MR. PERCY HUTCHISON
PRODUCTIONS.
Autumn Tour.
"A LITTLE DUTCH GIRL."
"NIGHTIE NIGHT."

THEATRE ROYAL, YORK.

All communications to
ALEXANDER TELFORD,
General Manager.
Haydon Mansions, 58, Shaftesbury-avenue, W. 'Phone, Regent 235

E. HILL-MITCHELSON'S CO.
Big success.
"THE GENTLEMAN FROM DARTMOOR."
New Plays,
"SALLY IN OUR ALLEY."
"HANDS UP."
"THIEF AND THE WOMAN."

Re Plays for Stock, address
FREDK. L. LOVERIDGE,
219, Folkestone-road, Dover.

E. HILL-MITCHELSON,
Theatre Royal, Leicester.

BUSINESS MANAGERS.

MR. J. H. SAVILE.

All communications,

THE PERTH THEATRE.

RONALD H. KIDD.
Publicity Manager, Press Agent, Business Representative. 149, Fleet-street, E.C. 4. (Central 7626 and Hampstead 2348).

H. VAL KIMM.
Business Manager.
Permanent address,
37, Carhill-road, Denmark Hill, S.E.5.

DRAMATIC AND THEATRICAL CARDS.

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Stasia, "Passing of the Third Floor Back," Lyceum, Ipswich. Next, T.R., Norwich.

MISS FLORA DANE.
Address, c/o "The Era,"
36, Wellington-street, Strand, W.C. 2.

MISS ETHEL HARDACRE.
At liberty.
3, Kilburn-priory, N.W. 6.

MADGE SEVERNE.
At lib. Lead, Light Com., Arist., Char. 62, Friern-road, Dulwich, S.E.

CHARLES [illegible]
Disengaged, Principal Parts, Management or Screen. P.A., 34, Caldecot-road, Denmark Hill, S.E. 5.

MR. AMANDUS.
5th year, Old Man of the Sea and A.M., "Sinbad." Empire, Peterborough.

MR. KENNETH BLACK.
Character and Old Men. Dis.—106, Beaufort-street, Chelsea, S.W.3.

MR. HARRY BRISTOW.
Stage Manager,
Ambassadors Theatre, W.C.

MR. GEO. E. CARLETON,
Manager, Matheson Lang's "Carnival" Co. 119, Melfort-road, Thornton Heath, Surrey.

GODFREY CLARKE.
At Liberty,
68, Golborne-road, N. Kensington, W 10.

MR. W. H. GARBOIS.
Mr. Fred. Terry's Company. This, Hippo., Huddersfield; next, O.H., Middlesbrough.

MR. FRED GROVE.
Disengaged.
59, Gresham-rd., Brixton, S.W. 4.

J. PITT-HARDACRE.
"A Safety Match" (Co. A.).
This, G., Dublin. Next, O. H., Belfast.

ARTHUR KNIGHT.
Dis. Character and Management.
125, Highbury New Park, N. 5.

VICTOR KNIGHT.
Spalding, "The Private Secretary."
Borough, Stratford.

HARRY LION.
Versatile Acrobatic Comedian.
Vacant Feb. 20, on. This, Empire, Sunderland; next, Palace, Summerhill, Birmingham. Permanent add., 111, Hurst-street, Birmingham.

LEONARD ROBSON,
Disengaged. Stage or Films.
14, Guilford-street, W.C. 1.

MR. FRANK WEATHERSBY'S AGENCY, 5, Bedford-street, W.C. 2.
'Phone and wires, Weathersby, Gerrard 58..

MR. E. FENTON WINGATE.
At lib., Char., Com., Old Men.
50, Claverton-street, S.W.1.

STERLING MACKINLAY
STUDIO, for Singing and Elocution. Complete Training for Light Opera, Concerts, and Vaudeville. Special Coaching in Songs.—70, Baker-street, W.

EMPLOYMENT AGENCY LICENCES.

I, R. HEATON GREY, trading as R. HEATON GREY, intend to apply to the London County Council for a Licence to carry on an Employment Agency for Theatrical and Variety Artists at 43, Whitcomb-street, Piccadilly, W.1, such agency to be known as R. HEATON GREY'S.

All objections, and the grounds therefor, must be submitted in writing to the Clerk of the Council, The County Hall, Spring-gardens, S.W.1, within fourteen days from the date of publication of this advertisement.

I, GERALDINE THOMPSON (trading as Geraldine Ulmar) intend to apply to the London County Council for a Licence to carry on an Employment Agency for Vocalists for Cinemas, Concerts, etc., at No. 90, Charing Cross-road. Such Agency to be known as Madame Geraldine Ulmar's Vocal Agency. All objections and the grounds therefore, must be submitted in writing to the Clerk of the Council, County Hall, Spring-gardens, S.W.1., within 14 days from the date of publication of this advertisement.

WANTED ADVERTISEMENTS

THEATRES, COMPANIES, ARTISTS, AND MUSICIANS, &c., WANTED.
ALSO MISCELLANEOUS ARTICLES FOR SALE.

THREE LINES ..... 1s. 6d.
EACH ADDITIONAL LINE (PREPAID) ..... 9d.
DISPLAYED LINES, EACH .... 1s. 0d.
ARTISTS, MUSICIANS, AND OTHERS SEEKING ENGAGEMENTS.
THREE LINES ..... 1s. 0d.
EACH ADDITIONAL LINE (PREPAID) ..... 6d.
DISPLAYED LINES, EACH.... 9d.

This Scale does not apply to Trade Advertisements in these Columns.

For the convenience of advertisers. Replies to Advertisements are received. They will be forwarded by Post on application. Advertisers and subscribers are politely requested to forward cheques or Postal Orders in payment of their Advertisements crossed "Lloyds Bank, Ltd." Remittances should be made payable to "The Era," and addressed,
Advertisement Manager, "The Era,"
35, WELLINGTON STREET, STRAND, W.C.2.
Ring up 4546 and 4547 Regent.

NOTE.—Advertisements for insertion in the current issue are accepted up to first post Tuesday morning, or over the counter up to 11 a.m. Tuesday.

COMPANIES WANTED.

WANTED, First-class Attractions only.
COUNTY THEATRE, BEDFORD.
March 20, April 17, May 1, 15, on.
GRAND THEATRE, LUTON.
March 13, April 10, 17, 24, May 8, 22, on.
NEW THEATRE ROYAL, INVERNESS.
Feb. 13, 20, 27, March 6, 13, on.
Could arrange for first-class Repertoire Company, three or more weeks at above, with tour in district, either to precede or follow.
E. F. FALCON, Spring Cottage, Fort Augustus.

MILTON BODE'S THEATRES.
WANTED, First-class Companies for:—
READING: March 6, 20, April 10.
NORTHAMPTON: March 13, May 1.
CHESTER: March 27, April 10.
LEICESTER: June 5, 12, 19.
MILTON BODE, County Theatre, Reading.

Royalty Theatre and Opera House, Barrow-in-Furness.
WANTED, First-class Musical Attractions. April 24, July 17, on, with exceptions. HUGH ROBERTSON, Theatre Royal, Jarrow-on-Tyne.

NEW THEATRE, OXFORD.
WANTED, First-class Attractions only. Bookings: D'Oyly Carte and Carl Rosa Opera Companies, Sir Martin-Harvey, Irene Vanbrugh, Owen Nares in "The Charm School," "The Sign on the Door," "My Nieces," Grand Guignol Plays, "Ambrose Applejohn's Adventure," &c.
Apply, S. C. BORRILL.

WANTED, a Big Musical Attraction, April 17,
Grand Theatre, Oldham.
Address, E. DOTTRIDGE "Merivale," Clifton Drive, St. Anne's-on-Sea.

WANTED, Big Attraction, Feb. 13,
through obliging Bannister Howard, Esq.
Wire,
MACDONA, T.R., Inverness.

VICTORIA THEATRE,
STANLEY, DURHAM.
WANTED, Sound Attraction for 6 nights, Feb. 20.
Wire, LINDON.

WANTED, Attractions,
LYCEUM, EDINBURGH,
March 6.
ABERDEEN, March 20 and 27.
Vacant through obliging.
Apply, GEORGE MINSHULL,
Lyceum, Edinburgh.

ROYAL COURT THEATRE, WIGAN.
WANTED, a First-class Attraction (Musical preferred), for April 3; unexpectedly vacant through the cancellation of a tour. Address, WORSWICK, as above.

GRAND PAVILION THEATRE, LLANDRINDOD WELLS.
The Premier Spa of Wales.
WANTED, High-class Attractions.
April } May, June, Repertoire Companies
playing High-class Comedies or
Concert Parties.
July, Aug. and Sept. (with exceptions), 3 nights, Musical Comedies or West-End Productions.
Apply, ALEC MILLWARD, Grand Pav. T., Llandrindod Wells.

PALACE THEATRE, REDDITCH.
WANTED, first-class twice-nightly Attractions for Monday next (to oblige Miss Evelyn Thomas), 20th (?), 27th, and various, on.
Particulars to WILLIAM HOWGATE.

LYCEUM THEATRE, IPSWICH.
Unexpectedly vacant Feb. 20.
WANTED, First-class Attractions,
Feb. 20, March 6, 27, April 3, 10.
Wire for Feb. 20
to MISS EDITH PARKINS,
as above.

WINTER GARDENS, NEW BRIGHTON.
Vacant March 20, April 24 (?), May 15, 22.
WANTED, First-class Attractions.
Wire, A. DOUGLASS.

THEATRE ROYAL,
SEAHAM HARBOUR.
WANTED, good Revue, Feb. 13.
Wire, WALLACE CHILDS.

WANTED, First-class Attractions, for following special dates, which may be vacant through obliging various managements:—
G.T., DUBLIN: May 22.
O.H., BELFAST: April 3 May 8, June 12.
O.H., CORK: May 29, June 26.
G.T., SWANSEA: Feb. 27, May 22.
L.T., NEWPORT: June 5.
T.R., BOURNEMOUTH: March 13, June 26.
G.T., SOUTHAMPTON: March 20, April 24
P.T., WESTCLIFF: March 27, June 5, 12, 26.
Apply The FREDK. MOUILLOT OFFICES, 7 and 8, Leicester-place, W.C.2.

THEATRE ROYAL, ALDERSHOT.
WANTED, First-class Attractions only, April 3, May 15 and 22, and August 14, onward, with exceptions. J. GLADWIN, Empire, Kingston-on-Thames.

WANTED, Musical Comedy or Revue, Feb. 27.
MANAGER, Alexandra Theatre, Pontefract.

COMPANIES WANTED.

H. W. ROWLAND'S BOOKING CIRCUIT.
WANTED, High-class Attractions.
D.P. THEATRE, EASTBOURNE: March 13 April 3, 24, May 1, 8.
GAIETY THEATRE, HASTINGS: March 27, May 8.
PLEASURE GARDENS, FOLKESTONE: March 27, April 3, 10.
PALACE THEATRE, RAMSGATE: Feb. 20, on, with exceptions.
London representative for W. W. Kelly and Opera House, Blackpool.
Apply, 52, Shaftesbury-avenue, W.1. Regent 1651. "Topobill, Piccy, London."

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

"SCANDAL."
WANTED, Spring Dates.
Apply,
ARTHUR HARDY,
89, Pall Mall, S.W. 1.

WANTED, Monday next, Feb. 13, Romantic Musical Play,
"GIRL O' MY HEART."
Wire for Monday. Printing ready.
Also March 6 (follow Lowestoft).
GEO. A. DE GRAY,
43, Urswicke-rd., Battersea, S.W.

Under the direction of Nelson King.
FRANK FORBES-ROBERTSON,
in
"MICE AND MEN,"
"THE PASSING OF THE THIRD FLOOR BACK,"
"THE CALL OF THE ROAD."
WANTED, through transferring, Feb. 27, March 6 and 20,
No. 1 Theatres only.
NELSON KING, c/o A. T. M., 178, Shaftesbury av., W.C.2.

MRS. KIMBERLEY'S MUSICAL PLAYS.
WANTED, good Theatres or Halls,
Feb. 20, 27, March 6.
Feb. 20, 27, March 6.
Feb. 20, 27, March 6.
Mrs. Kimberley's Musical Plays,
"Kiddie o' Mine," "Tatters," "One Night of Folly," &c., &c., are acknowledged to be the biggest box office attractions touring.
Refer Empire, York; Hip., Rotherhithe; Hip., Gloucester; Empire, Edmonton; Palace, Wakefield; Hip., Keighley; Empire, Swindon; Palace, Lincoln; or any theatre visited.
Booked and rebooked.
Letters,
FRANK LISTON,
Grand Theatre, Brighton.
Wires, "Drama, Brighton."

WANTED, Theatres,
Once or Twice Nightly.
Feb. 13 and 27,
and various dates on.
"PEDLAR'S PIE."
"PEDLAR'S PIE."
"PEDLAR'S PIE."
"PEDLAR'S PIE."
"PEDLAR'S PIE."
A Revue of Character Cameos, Harmony, and Burlesque.
A NEW STYLE OF ENTERTAINMENT, WITH AN IRRESISTIBLE PUBLIC APPEAL.
Refer to Mr. A. S. Piggott, Playhouse, Liverpool; Mr. Herbert Jay, Kingsway Theatre, London; Mr. Chas. Scutt, Gaiety, Hastings.
All communications,
LOUIS RIHLL,
47, Strand, W.C.
'Phone, Gerr. 6489.

The "Real Thing" in Western Play.
"YOUNG BUFFALO,"
Supported by a specially selected company of English and American Artists.
The Lyceum Theatre Production.
"THE SAVAGE AND THE WOMAN,"
By Arthur Shirley and Ben Landeck.

WANTED, First-class Theatres, with large booking capacity, April 24, May 1, 8, 15, 29.
A. MELVILLE, Lyceum Theatre, W.C.2.

"THE JEFFERSONS." 5th year of tour.
"THE PARTNERS."
Wilfrid Shine in his original characters.
WANTED, March 20, April 17, May 29, Aug. 14.
Three nights each play if desired.
A. DOUGLASS,
Winter Gardens, New Brighton.

WANTED, Theatres, Once or Twice Nightly, for
"THE ROTTERS."
Vacant Feb. 27 (between Taunton and Woolwich); also March 20, 27, April 3, 10, 17, May 22. ARTHUR GIBBONS, c/o Martin Henry, 19, Bow-street, London; or, Grand Guignol, en route.

WANTED, No. 1 Theatres or Music Halls.
"FAIR AND WARMER," Feb. 27 (South), May 8 on.
"CINDERELLA MAN," March 2 (3 nights), Midland's, March 6 and 13.
HOLMFIELD, Offices 21 and 22, 26, Charing Cross-road, W.C.2. Telephone: Gerrard 7167.

JACK ARNOLD'S
Gorgeous and Successful Pantomime,
"ALADDIN."
30 Recognised Panto. Artists, including Finest Operatic Chorus in Panto., and Baby Arnold, the cleverest juvenile male Impersonator and Toe Soloist in the business. The only panto. that can fight the slump, and defy the depression of trade. West End scenery and costumes. If in any doubt, refer last week H.M., Carlisle. They say the finest panto. been in Carlisle this season. This, T.R., Blyth. Next Queen's, Leeds.
WANTED, Feb. 20, 27 (?), March 6 on, till Easter, April 17. Over 20 offers for Feb. 13, mostly big theatres. Must have been seen by the critics. Wire for the Financial, Artistic, and Brilliant Success of 1922 to VICTORIA LYE, or phone 70.

WANTED, First-class Theatres.
"DADDALUMS."
From Wyndham's Theatre, W.C.
Including Edward Irwin and First-class Company.
Vacant Feb. 20, 27, March 6, 13, onwards.
A. MELVILLE, Lyceum Theatre, W.C.2.

Albert De Courville's Production.
"THE VERY IDEA."
With Easton Pickering.
WANTED, March 6, 27, April 17, 24.
BALDANE CRICHTON,
Playhouse, Cardiff.

THEATRES WANTED.

DONALD KEIR
DONALD KEIR
DONALD KEIR
Presents his
Musical Comedy Burlesque,
Musical Comedy Burlesque,
"PEARLS."
"PEARLS."
"PEARLS."
"PEARLS."
"PEARLS."
"PEARLS."
20 Artists on Stage.
20 Artists on Stage.
Full of Clean Comedy, Good Singing, Harmony, Dancing, &c.

WANTED Known,
VACANT.
March 6 (Midlands or Lancs).
March 6 (Midlands or Lancs).
March 6 (Midlands or Lancs).
March 6 (Midlands or Lancs).
ALSO VACANT.
March 20, 27, April 3.
March 20, 27, April 3.
March 20, 27 April 3.
March 20, 27, April 3.
Refer:
Leon Salberg, Esq., Alex. T., Birmingham; S. T. Newsome, Esq., Hippo., Coventry; W. J. Andrews, Esq., H.M.T., Walsall; Joe Lawrence, Esq., Pavilion, Leicester.
Only First-class Dates Entertained.
All coms.,
DONALD KEIR,
this week, T.R., Peterborough.
Feb. 13, G.T., Mansfield.

WANTED, First-class Theatres for
"ZAZA."
"ZAZA."
"ZAZA."
Adapted from the French of Berton & Simon, by
R. Heaton Grey.
Starring
MISS ETHEL WARWICK.
Supported by Strong Company of West-End Artists.
Vacant March 6, onwards.
Apply, R. HEATON GREY,
The Alexander Productions,
43, Whitcombe-street,
London, W.1.

For other Theatres Wanted see Displayed Wanted Section.

NOTE. — For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 5.

ARTISTS WANTED.

WANTED, Semi-Pro. Soubrette and Dancer, to work double act with legit comedian. B. W., 362, Brixton-rd., S.W.
WANTED, rehearse immediately, Soubrette and Dancer.
Height about 5ft. 3in., young, petite. Long tour. Call, Wednesday morning, 11 o'clock, JACKSON OWEN, The Horns Hotel, Kennington.
WANTED, Female Impersonators, Letters only, enclosing photos and full particulars, to LEW LAKE, 1a, Southampton-row, W.C.
"THE JEFFERSONS" and "THE PARTNERS."
WANTED, for Long Tour, two young Actors, one Juvenile, one for American. Must be first-class. Full details to DOUGLASS, Winter Gardens, New Brighton. Mark envelopes "Tour."
"The Little Grey Home in the West."
WANTED, good Heavy Man; special week; rehearse Brighton immediately. Terms, particulars, FRANK LISTON, Grand Theatre, Brighton. Wires: "Drama, Brighton."
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WANTED, a well-known Baritone Contralto, and Mezzo-Soprano, to bring out a new song. Address, Box 471, "The Era."

ARTISTS' WANTS.

THE INCOGNITOS.
WANTED Known, a party of established Artists are prepared to combine in presenting a refined and versatile entertainment for a resident season, 1922. All members of Actors' Association. Willing to spend up to £200 on productions in return for guarantee, or sharing terms, in popular seaside resort. Write, PRODUCER, Box 936, c/o 35, New Oxford-street, W.C.1.
WANTED, Monday, PHYLLIS FLETCHER, Vocal Soubrette and Dancer; revue, M.C., or C.P.; principal boy, Messrs. Cray and Parkins' "Forty Thieves" Co. This, Elephant and Castle, S.E. Next, P.A., Clevedon, Longlands Park, Sidcup.
WANTED Known,
BILLY HUMPHRYES, M.D. (M.D Sectn., M.U.), at Lib. for Revue, Mus. Com., Cinema, &c., Feb. 13.
This, Metropole, Bootle.
Next, P.A., "Royal Bucks," 90, East India Dock-road, Poplar, London.
WANTED Known,
at liberty,
Well-known Acrobatic Comedian and Dancer,
to join a first-class Act.
Box 483, "c/o "The Era."
WANTED, by Baritone, concerts, &c.; reliable agent, write, "BARITONE," Box 473, "The Era."

MUSIC HALL ARTISTS WANTED

PALACE, SUNDERLAND.
WANTED, Big Specialities, First-class Comedy Acts, Juvenile Troupes, and Novelties of every description, for the following dates: Feb. 20, March 6, onward. Address, with lowest terms, to MANAGER, Palace, Sunderland.

MUSIC HALL ARTISTS' WANTS

WANTED, Feb. 13, 20, 27,
MADGE GOODALL,
Double-voiced Vocalist,
Lively Comedienne, and Dancer.
Playing Jack Horner, 8th week.
Offers, Hipp., Wednesbury, Staffs.
House address, 5, Portway-rd., Wednesbury

MUSIC HALL ARTISTS' WANTS.

IVY GRANT.
The Dainty Yoealling Comedienne.
Feb. 6, Hippodrome, Belfast.
Feb. 13 Liverpool.
WANTED, Feb. 20, 27, March 6. First-class offers invited; London preferred.
WANTED, Monday next, The Great Little Huckenschmiot and Comedy Wrestling House. Offers, IMPERIAL, Canning Town, London.
WANTED, Feb. 13, 20, and 27, FRED FITZROY, Novel Gymnast, the Ape. Perm., 17, Regent-square, Heavitree, Exeter.
WANTED Known, unexpectedly vacant Monday, CHING-HI-FU, the Great Comedy Mystifying Magician, with troupe of Educated Birds; 1,000 laughs in 20 minutes; comedy and cleverness. Last week, top, Hippo., Colchester. Wire offers (all answered), 16, East Stockwell-street, Colchester.
WANTED, Monday next and 20th, to precede Pavilion, Glasgow, the Royal Illusionist,
CHRIS CHARLTON.
Three Scenes. Seven People.
This week (own company), Theatre Royal, Barry.
REX FOX,
The Ventriloquist on the Wire, with Unimitable Wire Stunts.
WANTED, Feb. 13, between Seacombe and Derby.
HIPPODROME, SEACOMBE.
WANTED, Monday next, by "CROMER."
Naval Vent. Wire, Lyndon House, Ebbw Vale.
WANTED, Feb. 20, 27, TOM GARLAND, the Versatile Vent. Offers, 264, Stockport-road, Levenshulme, Manchester.
WANTED, Mon., also Feb. 20.
Unexp. Vacant.
The Screaming Comedy Mixture,
"WANTED, 10 WOMEN."
30 minutes' continual screams.
Also Single Turn if needed.
Wire for Monday. Share or salary.
VOLCANE, c/o 23, Stuart-street, Luton.
WANTED, Monday next, also Feb. 20 and 27 JEAVON & JENA, in Singing, Dancing, and Sensational Athletic Novelty. Something new. Talent with drawing power. Wire, P. Add., 156, West View-rd., Barrow-in-Furness.
WANTED Monday, The TWO DANIELS, Negro High Stilt Duettists. B., 105, Shakespeare-road, Birmingham.
WANTED, Monday, 3 McLLOYDS (2 ladies, 1 gent.); 15 minutes Revuette. Palace, Cresswell, Mansfield.
WANTED, Monday next, also 20th, by The TWO SANGERS, Nellie and Claude, great sensational driving high pedestal and jockey top boot dancers, with a grand electric finish up; a sure draw. Wire, 10, Vaughan-place, Ruby-st., Old Kent-rd., London.
WANTED, Monday next, also Feb. 20 by BUNNY and DAWE, good Comedy and Musical Speciality Act. Wire, this, 61, Camberwell New-road.
LINTON and VINCE,
Premier Concertina Speciality.
WANTED, April 3 [illegible] follow Norwich and precede London. This week, New Theatre, Thirsk, Yorks.
WANTED, Feb. 27, by ATLAS-VULCANA GIRLS.
This, Alh., Belfast. 13th, Coliseum, Belfast.

CIRCUS ARTISTS' WANTS.

WANTED, by Dane BROS., Vac. for Circus or Revue.
Two Distinct Acts.
Trapeze Rings and H. to H. Balancing.
Offers invited.
This, Grand, Nelson.
WANTED Known, at liberty for Circus Tenting Season, with good Band (any number) and up-to-date music. Thoroughly understands Circus business. Not a seat warmer, but a Cornet Player. MASTER WILL CYRUS, 12, Doris-street, Kennington-road, London, S.E.11.

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MUSICIANS WANTED.

WANTED, good Violinist-Conductor; pictures and variety; provinces. Also good Violinist Repetiteur. Lowest terms. CHAS. MORTIMER, 17, Keatsgrove, Hampstead, N.W.3.
WANTED, First-class Repetiteur, Super Cinema, Reading; 5 hours; no Sunday; able to lead 1½ hours; Tavan, &c. Open Feb. 13 or 20. Terms, MUS. DIR., 13, Denmark-road, Reading.
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WANTED, for Tour, First-class Violin-Leader (solo work), also Trombone, Banjo, and Saxophone, to complete Jazz Combination. Terms, &c., to LESLIE GORDON, Palace, Newcastle.
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WANTED, good Leader for cinema; 4 miles from Oxford-circus. Terms and refs. to Box 504, "The Era."
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WANTED, Good Solid, Competent 1st Violin, open at once; M.U.; terms £3 10s. References, &c., HARRY TAYLOR, Manager.
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WANTED, a First and Second Violin, also 'Cello, to play in small orchestra; first violinist must take lead; all must be good sight readers. Write, stating experience and salary required, to Box 513, "The Era."
WANTED, good, reliable Cornet for Theatre Royal, Halifax; once nightly. Present Union rate, £3 9s. Particulars to EDWIN JAMES, M.D.
WANTED, Bass, gent., Sundays, 6.20 to 9.40; permanent. Apply, MUS. DIR., Fulham Grand Theatre, S.W.
WANTED, Saxophone and Drummer Ladies.
Box 508 "The Era."
WANTED, first-class 'Cellist (gent.), for quintette; must be familiar with the highest class of music; permanent engagement; six hours daily (no Sundays). Apply, with refs. and lowest terms, to MUSICAL DIRECTOR, Scala, Elmgrove, Southsea, Portsmouth.

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WANTED, LADY 'CELLISTE, IMMEDIATELY. AUDITION RE CARD. APPLY, KING'S PICTURE PLAYHOUSE, 279, KING'S-ROAD, CHELSEA.
WANTED, for Fulham Grand Theatre Cinema, first-class Cellist; lady or gent.; perm. to suitable under. MUSICAL DIR., Fulham Grand Theatre, S.W.
WANTED, first-class 'Cellist, open Monday, Cinema, evenings only; £4 10s.; only experienced men need apply. State age, &c., to M. D., 110, Bradford-rd., Fallowfield, Manchester.
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Applicants must be experienced and thoroughly competent. Write, with full particulars of experience, copies of references, &c., to MUSICAL DIRECTOR at the above-mentioned hall.
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WANTED, brilliant Orch.-Pianist, open Monday certain; Café; 4 hrs.; daily; £4 10s.; permanency; only first-class men need apply. State age, &c., to M. D., 110, Bradford-rd., Fallowfield, Manchester.
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WANTED, Banjoist or Jazz Violinist, for dance orchestra; commence Feb. 13. Write lowest terms, HETHERINGTON, 130, High-street, Winchester.
WANTED, Trap Drummer for Dances, S.W. district (lady or gent.). K., 14, Rowfant-road, Balham.
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WANTED Known, Violinist, exp., gent., young, available for dinners, receptions, private dances with orchestra, or could supply same. GORDON, 70a, Murray-road, Ealing, W.5.

WANTED, Engt. by thor. exp. 1st Violin or Rep., now disengaged; lady; London pref.; Orch. or Trio. VIOLINISTE, 4, Montpelier-rd., N.W.5.

WANTED, Engagement by first-rate Solo Violinist, any business; good showman; Pictures Café, Hotel, or good Jazz Band considered; open at once; not a seat warmer. BOWATER, 19, Lyell-st., Scarboro', Yorks.

WANTED Known, expert Jazz Violinist and Drummer (friends) desire first-class Engt., at home or abroad. Write, V. D., 3, Prebend-street, Bedford, Beds.

WANTED Known, brilliant Violinist, gentleman, at liberty for first-class engagement. Box 507, "The Era."

WANTED, Engt. by MISS L. DOUGLAS, Cornet; experienced all lines; would combine 'cello. Permanent address, 181, King's-road, Camden Town, London, N.W.

WANTED, Engagement, Cornettist, Orchestral; ex. refs.; finished touring; ex Service. ANGEL, 28, Newington Butts, S.E.11.

WANTED, first-class Summer Engt. by Solo Cornet, doubling E flat Saxo. CORNET, 3, White-st., Scedley, Manchester.

WANTED, by Solo Cornet and Violinist, experienced any business; just finished tour in Scotland; good stage soloist. Address, HARRY RILEY, 52, Barrack-rd., Burnley.

WANTED, Engagement by refined Cornettist and Trumpet; used to grand orch. and the smallest combination; highest testimonials. Box 496, "The Era."

WANTED Known, first-class Clarinettist requires Engt.; thor. exp.; Variety, Mus. Com., Cinema; convenant with Tavan, Alder, and high-class works; high or low pitch; M.U. terms. HEY, 31, Courtenay-st., Cheltenham.

WANTED Known, GEO. SINCLAIR, Clarinettist, at lib. for hotel, cinema, concert work. 8, Osborne-villas, Hove.

WANTED, Engt. by Clarinet, late principal clarinet, Bournemouth Municipal Band, and just terminated tour as principal clarinet of Carl Rosa Opera Co. owing to reduction; high or flat pitch; London district preferred. BARRY, 26, Little Heath Charlton, S.E.7.

WANTED Known, Clarinet, disengaged; thoroughly experienced any business; open at once. LITTLER, 131, Burlington-st., Ashton-under-Lyne.

WANTED Known, reliable Clarinet disengaged; any business. GORDON, 54, Milward-road, Hastings, Sussex.

WANTED, Engagement by Clarinet; experienced; disengaged. ALFRED BENZING, 30, New-road East, Portsmouth.

WANTED, by first-class Bass and Flautiste (ladies), good Permanency; experienced all lines. Address, MISS JESSIE RHODEN, 4, Saunders-street, Southport.

WANTED by Double Bass, Engt., good cinema experience. J. B., 53, Langton-rd., Brixton.

WANTED, by experienced Double Bass, deputising at cinemas, N.W. or S. districts preferred. Apply, BASSIST, c/o 288, Cann Hall-road, E.11.

WANTED, Engt. by Double Bass, M.U.; any distance; good refs.; Varieties, Cinema. BASSO, 25, Providence-terrace, Harrogate.

WANTED Known First-class D. Bass, at liberty Mon. next, through reduction in Orch.; thor. exp. all lines; well acquainted with Tavan, Alder, Mouton, &c. FRED TILT, 110 St. Peter's-street, Lowestoft.

WANTED, Engagement by experienced D. Bass Player; can combine violin or viola; used to pictures, variety, and drama; good references if required; can open Feb. 2; A.M.U. terms. Box 478, "The Era."

WANTED, Engt. by Double Bass; exp. any bus.; London or dis. L. HOOKER, 3, Crunden-road, South Croydon.

WANTED Known, Double Bass wants Change; 15 years' exp.; cinema, hotel, concert; Tavan, Alder, Mouton, &c.; best refs.; near Bristol or Nottingham. Box 446, "The Era."

WANTED, Engagement or Deputising by experienced String Bass. BASSO, 57, Gt. Cambridge-street, Hackney-road, N.E.

WANTED, Brilliant Trombonist, 16 years' exp. any bus.; Eng. or Deputising. COLLINS, 53, Brixton Hill, S.W.2.

WANTED, Engt. by "Trombone," exp. any bus.; can open at once. SMITH, 5, Cobden-st., Greenbank, Blackburn, Lancs.

WANTED, Engagement by Trombone, competent and reliable. HIBBS, 234 Knutsford-road, Warrington.

WANTED, Engagement by experienced Trombone. MORLEY, 120, Kennington Park-road, London, S.E.11.

MUSICIANS' WANTS.

WANTED, Engagement by MISS VIOLA FAIRFIELD, C.A.A., expert Saxophonist, for concerts, restaurants, and jazz dances; not a seat warmer. 72, Islip-street, Kentish Town, N.W.5. Late "Popular Café," Piccadilly.

WANTED Known, Saxophone, disengaged; first-class musician; can play violin, or supply own dance combination. 23, Bassein Park-rd., Shepherd's Bush, W.

WANTED Known, Saxophonist (Jazz), late 5 Aces Band (Clapton Palais De Danse), at liberty.
Offers to SAX, 18, Weston-road, Chiswick Park, W.4.

WANTED, by expd. Lady 'Cellist, Engt., hotel, café, or cinema; Lancs or Yorks pref. 'CELLISTE, 21, Dixonter., Harrogate.

WANTED, by fully experienced 'Cellist, Engagement in Cinema or Café; good refs.; present engagement nearly 2 years; at liberty Feb. 18. MISS ALEXANDER, 5, Shipgate-street, Chester.

WANTED, Re-engagement by experienced 'Cellist; also Repet. Violin and Double Bass; together or separate (ladies). Box 482, "The Era."

WANTED, SUMMER ENGAGEMENT BY 'CELLISTE AND FLAUTISTE LADIES TOGETHER; SOUTH COAST PREFERRED; THOROUGHLY EXPERIENCED ORCHESTRAL PLAYERS; GOOD SOLOISTS. BOX 489, "THE ERA."

WANTED, by 'Cellist, experienced Cinema or Café; Town; ex. refs.; would deputise. 31, Sedlescombe-rd., Fulham, S.W.

WANTED, Engt. by 'Cellist; deputy or perm.; provide band. 'CELLO, 26 Penn-road, Holloway, N.7. 'Phone, North 1988.

WANTED, ENGAGEMENT BY BRILLIANT SOLO 'CELLIST; GOOD TONE; FINE EXECUTANT; ALSO BRILLIANT SOLO AND ORCHESTRAL PIANIST, BOTH YOUNG GOOD APPEARANCE, OWING TO CLOSING OF HALL; BOTH THOROUGHLY EXPERIENCED, RELIABLE AND CAPABLE; TAVAN ALDER, &C.; COULD FORM BRILLIANT TRIO; HOTEL CAFE, OR CINEMA; MAGNIFICENT LIBRARY IF CHARGE TAKEN; OPEN IMMEDIATELY. GOOD OFFERS TO COUPIER, 30, UNION ST., NEWCASTLE-ON-TYNE.

WANTED, by 'Cellist and Repetiteur, open for deputising, Cinema, every day from Feb. 12. A. S., 24, South Hill Park, Hampstead, N.W.3.

WANTED Known, 'Cellist, really first-class, desires Change; highest references; can open at once.—Box 476, "The Era."

WANTED, by first-class 'Cellist; exp. all lines; has toured several seasons grand opera. Apply, 'CELLIST, 7 Bonflower-road, Battersea Rise, S.W.

WANTED, by experienced first-class Cellist, good perm. cinema or café Engt.; expd. Tavan, Alder, &c. SOLOIST, 237, Broadway, Bexley Heath, Kent.

WANTED, by 'Cellist (gent.), offers for Monday; any business; exp. Tavan, &c. Wire 'CELLIST, c/o Mackenzie, 281, St. George's-road, Glasgow.

WANTED Known, first-class 'Cellist, at lib. Feb. 28; thoroughly exp. Tavan, Mouton, Alder, &c.; any bus. PARTINGTON, The Grange, Stump-lane, Chorley.

WANTED, by 'Cellist, exp. Tavans, &c., Engagement in Cinema; West London preferred; evenings only. 'CELLIST, 2, Park Hill, Richmond, Surrey.

WANTED Known, 'Cellist; experienced; used to high-class cinema music, Tavan's, &c.; excel. refs. Box 492, "The Era."

WANTED, Engt. by good 'Cellist; cinema or café. 48a, Uverdale-road, Chelsea, S.W.

WANTED, by 'Cellist, Evening Engagement; experienced in pictures, &c.; open Feb. 13; references. Box 497, "The Era."

WANTED, by 'Cellist, Engagement, evenings; experienced in cinema work, &c.; North or North-West district preferred. SMITHYES, 22, Crowland-rd., S. Tottenham, N.

WANTED Known, 'Cellist, first-class; young, smart, experienced all lines, desires permanent engagement.

South preferred.

Box 500, "The Era."

WANTED Known, Oboe and Cor Anglais; low pitch; disengaged shortly; operatic and municipal experience. Box 480, "The Era."

WANTED, by Oboist, position where others play own parts; ex. refs.; reliable; experience D'Oyly Carte and variety, tours, &c. Box 501, "The Era."

WANTED, by Flautist (gent.), 'Cellist (lady), Engt., wohle or part time; together or separate. Box 468, "The Era."

WANTED, Engt., Flautist, Picc.; any bus.; just entered profession; small salary for experience. Refs., &c., Box 475, "The Era."

WANTED, Engt. by good Flautist; either pitch; some exp. super cinema work, Tavan's, &c.; moderate salary for further exp.; audition freely given; London district. Box 491, "The Era."

WANTED, Engagement, Flute and Pic.; thoroughly experienced all bus. J. R. WYATT, 46, Gaskarth-road, Balham-hill, S.W.12.

WANTED, Engt. as Flute and Piccolo, experienced; good refs.; just completed West End Engt. FLAUTIST, 290, Coldharbour-lane, Brixton, S.W.9.

WANTED Known, Flautist, at liberty; first-class cinema experience. W. L. STUBBS, 38, Berwick-street, Victoria, London, S.W.1.

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WANTED, change by experienced Pipe Organist-Pianist; Relief or Orch.; brilliant cinema artist; any distance. "PEDALS," 53, London-road, Forest Hill, S.E.23.

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WANTED, Engt., experienced Organiste, mustel or reed. Box 498, "The Era."

MUSICIANS' WANTS.

WANTED, by Organist-Pianist, experienced, full-time engagement or single days. ORGANIST, 47, Dunsmore-road, Shepherd's Bush.

WANTED Known, Organist-Pianist, Mus.Doc., F.R.C.O., A.R.C.M., at liberty; experienced in all branches of cinema and theatre work. Tel., Wimbledon, 542. Box 494, "The Era."

WANTED Known, Orch.-Pianiste-Organiste, pipe or otherwise; or as first-class Relief; desires change; London only. Box 512, "The Era."

WANTED Known, Thoroughly Experienced Orchestral Pianiste requires three or four days' deputising weekly; no Sundays. LALLA ASHBEY, 6, Heathroad, Twickenham.

WANTED, Perm. Engt. in London, lady Pianiste; accomp., reader; concerts, rehearsals, &c. CLARE VINCENT, 11, Eastman-road, Clubmoor, Liverpool.

WANTED KNOWN, FIRST-CLASS RELIEF PIANISTE, AT PRESENT ENGAGED WEST-END, DESIRES CHANGE; BRILLIANT CLASSICAL PLAYER; EXCELLENT REFS.; HIGH-CLASS HOUSE AND GOOD INSTRUMENT ABSOLUTELY NECESSARY. BOX 503, "THE ERA."

WANTED, Engagement by Lady, Piano or Violin; low wages to commence. MISS URABECK, 9, Brookwood-avenue, Barnes.

WANTED, Engagement by first-class Orchestral Pianiste and Accompaniste; thoroughly experienced; expert at fitting pictures; hotel, cafe, or cinema; good offers; London only. M. E. D., 81, Palace Gates-road, N.22.

WANTED, by Orchestral Pianist (lady) and 'Cellist (gent.), immediate Engagements in London; good all-round experience; cinema work a specialty; moderate terms; willing to cooperate with good violinist to complete trio. W. R. WESTERN, 116, Landor-road, Stockwell, S.W.9.

WANTED, engagement, lady Pianiste, Jazz or straight; sight reader. NANLEY, 19, Offley-road, S.W.9.

WANTED, Known, exp. Orchestral Pianiste, now disengaged; sight reader; would deputise. PIANISTE, 24, Godolphin-road, Shepherd's Bush.

WANTED, ORCHESTRAL OR ACCOMPANYING WORK, IN LONDON, BY LADY PIANIST, WITH FIRST-CLASS EXPERIENCE. M. MAI, 5, BRIDGE-AVENUE MANSIONS, MALL-ROAD, HAMMERSMITH. TEL.: 1105, HAMMERSMITH.

WANTED by Pianiste (lady), Engagement as Relief; fully experienced. Box 486, "The Era."

WANTED, by experienced Orchestral-Pianist, Afternoon Engagement in Café, Hotel, or Restaurant; would undertake deputy work. MISS M. R. KELLY, L.R.A.M., 15, Cyprus-rd., Finchley, Church End, N.3.

WANTED, by Pianiste, L.L.C.M. (lady), regular or deputy work, with orchestra; good sight reader; S.E. district preferred. Box 490, "The Era."

WANTED Known, Pianiste, with library and cinema experience, desires to meet Violiniste and Cellist immediately, to form Trio. MISS KENNEDY, 15, London-rd., Twickenham.

WANTED Known, HILDA BOR, Orchestral-Pianiste, Soloiste and Accompaniste, disengaged owing to breach of contract; 4 years Municipal Orchestra, Hastings; 2 years Municipal Orchestra, Bexhill; late Music Director Kinema Palace, St. Leonards. Also experienced in hotel work; good references; South or East Coast for preference. Apply, 19, Cantelupe-rd., Bexhill-on-Sea.

WANTED, Engt., reliable Orch.-Pianiste, liberty to deputise, 2 or 3 days weekly, any business. PIANISTE, 358, Stanstead-road, Catford, S.E.6.

WANTED Known, thor. exp. Orchestral-Pianiste; good sight reader; accustomed to high-class programmes; disengaged for Cinema, Hotel, or Theatre work. All coms. to PIANISTE, 15, Alwyne-place, Highbury. Can take Organ (Reed).

WANTED Known, Relief Pianiste, disengaged Feb. 13; experienced; large library; would deputise. L. T., 19, Bedford-rd., Clapham, S.W.

WANTED, Engagement by Two Ladies, Pianist and Violinist, for Cinema or Café; library; experienced. WRIGHT, Station-street, Cinderford, Glos.

WANTED, by Orchestral-Pianiste or Reed Organiste; exper.; disengagement. Cinema; would deputise. M. B., 2, Bedford-road, West Green, Tottenham, N.15.

WANTED Known, Relief Pianiste, Pictures, disengaged; concluding 7 years' engagement with Circuit. DENNISON, 28, Eustace-rd., Fulham.

WANTED, Engt. by young lady Orch. Pianiste; cinema; thor. exp. and reliable. DOROTHY MELLISH, 25, St. Albans-road, Harlesden, N.W.10.

WANTED Known, MISS ADA BRODIE, experienced Orchestral Pianiste, now at liberty; deputise. 42, Queen's-road, Finsbury Park, N.4.

WANTED, Engagement, by Pianist-Composer, Small Cinema. Single-handed preferred. Easter or before. Box 378, "The Era."

MUSICIANS' WANTS.

WANTED, by experienced Cinema Relief Pianist. Odd Days Deputising. L. MILLS, 30, Albany-st., Regent's Park. Museum 1194.

WANTED, engagement by Pianist; relief or Orchestral. PEARL JENNINGS, 30, Pirbright-road, Southfields, S.W.18.

WANTED, short Engt. by first-class Pianist and Org.; cinema, café, concert party, and revue; orchestral and solo. CYRIL DAWSON, 61, Richmond Park-road, Bournemouth.

WANTED, engagements by first-class Dance Jazz Pianist; good sight reader; up-to-date library; has a few open dates; jolly syncopater. HABERLAND, 6, Green-street, Victoria Park, E.2.

WANTED Known, Pianist, disengaged, Music Hall Act, C.P., or Pictures. RUSSELL, Sley's Agency, 180, Oxford-rd., Manchester.

WANTED, Evening Engagements, Brilliant Dance Band, Pianist and Drummer, Jazz; absolutely original; odd dates; together or separate; any distance. Write, DRUMMER, 19, Agate-road, Hammersmith, W.6.

WANTED, by Orchestral Pianist (gent.), excellent reader, Engt. in town; fit pictures; provide Trio or Quartet. PIANIST, 45, Durham-road, Ealing, W.5. 'Phone, Ealing 2037.

WANTED Known, JACK RHODES, music maker, at lib. as Solo Pianist-Organist. 9, Grange-villas, Rowton, Chester.

WANTED, Engt. by brilliant Pianist (male), young, smart, versatile; good showman; excellent accompanist; Jazz or straight; with cinema orchestra or jazz band, or first-class music hall act. Good offers only to W., 31, Aldershot-rd., Kilburn, N.W.6.

WANTED, by first-class Pianist, Relief or Solo (gent.), 25 years' cinema exp. and cafés; own solo and orch. library complete; smart and steady; London or near. C. FRANCIS, 36, Ennismore-avenue, Chiswick, W.4.

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WANTED Known, experienced Dance Band Pianist and Drummer disengaged on odd dates; together or separate. R. WACKETT, 17, Edison-road, Crouch End, N.8. 'Phone: Hornsey 224.

WANTED, by FRED. CRESSHULL, Dance Pianist, Engagements, Jazz or Straight; afternoon and evenings. 13, Percy-circus, W.C.1.

WANTED by Pianist, Engagement; Cinema; deputising or permanent; solo or orchestral; 15 years' experience; conversant with Tavan's, &c. Write, CLIFTON, 48, Gibson-square, Islington, N.

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DEXTER
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WANTED, by first-class Ladies' Trio; splendid library; all exp. artists; café or cinema; Midlands pref. M. D., 9, Stamp Office Yard, Wakefield.

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WANTED Known, CRESSHULL'S JAZZ BAND is now booking for the Wedding and Summer Season. 13, Percy-circus, W.C.1.

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WANTED, Engt., Stage Manager and Carpenter; 10 years' exp.; just off panto.; res. or tour. S. CROSBY, 20, Prince-street, Rotherhithe, S.E.

WANTED, Engagement, Operator, experienced any machines; ex. refs. REDPATH, 36, North-rd., Preston, Brighton.

WANTED Known, G. Hart, Scenic Artist, disengaged; first-class work only. Offers invited, include Cinema Studios. 6, Gloucester-place, Folkestone.

WANTED, Engt., Advance, Theatre, or Fit-up. Top Window Biker, Agent. 6, Council Cottage, Milford, Surrey.

WANTED Known, Advance or Bill Inspector, disengaged Monday, Feb. 13; fully experienced, steady, reliable; keen advertiser; knows his work and does it; smart appearance; speaks King's English; life experience. Wire offers, G. M., 30, Terrace-street, Gravesend.

WANTED, Work, by a good, useful, all-round General Utility Man, experienced in stage work, props., small parts, repairs, electric, billing, posting, cleaning, dooring, &c.; tall, good appearance; a smart, willing worker, with box of tools; any business; any distance; A1 references. CARETAKER, Winter Garden Theatre, Bexhill, Sussex.

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BIRTHS, DEATHS, & MARRIAGES.

BIRTH.

MONTAGUE.—On Feb. 4, 1922, to Mr. and Mrs. B. Montague (Miss Helen Moray) a girl. Mother and daughter doing well.

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AMATEURS IN ACTION.

BANK OF ENGLAND OPERATIC SOCIETY.

The Bank of England Operatic Society's shows are always good, and to Mr. William Blake much credit is due as producer. In "The Gondoliers" a capital singing, as well as acting, Grand Inquisitor, was seen in Mr. W. G. Street. Mr. Gordon Baskcomb was successful as the Duke of Plaza-Toro. The quartette of Venetian lovers were in the safe keeping of Miss Winifred M. Drake (Granetta), Miss Phyllis M. Kimber (Tessa), Mr. Charles W. Worger (Marco), and Mr. Ernest J. Hone (Giuseppe), and Mr. Bruce Corby did quite well in the somewhat thankless part of Luiz. The Duchess was Miss Flora Reader; and the sweet-voiced Casilda was Miss Patricia Illsley; whilst Miss R. W. Crafter made good use of her brief opportunity as Inez. The fine orchestra and chorus were kept in excellent control by the experienced Mr. G. J. Baumbach.

STAGE CLUB.

The Stage Club gave an enjoyable and well-acted performance of Cyril Harcourt's play, "In the Night," founded on the French of Sommi Picenarde. It is the first time this play has been acted by amateurs, and the performance, which was in aid of the Royal Masonic Benevolent Fund, took place at Cripplegate Theatre. As René Levardier, the merciless examining magistrate, to whose mercenary mind only the fear of ridicule and retrogression appeal, Mr. Victor Houchin gave a very good embodiment with perhaps just a trifle too much latent strength. Mr. Walter Richardson was virile and natural as the lover, George Guerand, and Miss Ruth Povah, quite Rembrandtesque in her beauty, acted with sincerity and charming tenderness. Mr. Sydney Ewart, the producer, was delightful as the lovable old crook-philosopher, and played the part with a keen sense of humour. Mr. A. M. Wither gave a very workmanlike exposition of the part of Commissaire Maurice, and Mr. Desmond Whitaker was capital as the faithful old servitor, Francois. Other parts were satisfactorily played by Miss Edna Ringer and Messrs. E. F. Lamprall, A. J. Hollobrow, P. S. Simple, and W. H. Parry.

CHISWICK OPERATIC SOCIETY.

On Jan. 4, 5, 6 and 7, the Chiswick Operatic Society presented André Messager's comic opera, "Veronique," in aid of the West London Hospital, at the King's Hall, Covent Garden. The production was a highly meritorious one, and reflected great credit on Mr. Alexander Benck, and the able stage manager, Mr. Arthur Chapman. Miss Helen Grey did excellently as Hélène de Sclagnes (Veronique), and scored in the duet with Florestan de Valincourt (Mr. William Hill) and the swing duet. Madam Coquenard was charmingly enacted by Miss Sybil de G. Elsee, her solo in Act. III. being enthusiastically encored. Miss Josephine Greig was a very pretty Denise; Mr. William Hill played well as Valincourt; and capital character work was done by Mr. McMorran as the Bailiff, Lonstot, and Mr. Herbert Ellory as Seraphin. Mons. Coquenard was well played by Mr. L. B. Wright, and other parts were satisfactorily enacted, the chorus being well up to their work, and the orchestra first class. The dances were arranged by Miss Nancy Borrett.

NORTH LONDON DRAMATIC CLUB.

With the production of C. M. S. McLellan's famous play, "Leah Kleschna," at their second Invitation performance, held at the Cripplegate on Jan. 4, the North London Dramatic Club have once more proved their sterling worth. There was not a passenger in the whole cast—not even Mr. Hector Reisert, who at short notice deputised for Mr. Montague Hazell in the part of Baptiste. Leah, that most difficult part, was admirably played by Miss Violet Purry. In fact, the ladies shone particularly well, the Claire of Miss Florence Butt being not only clever in conception but also dainty and beautiful to look upon, whilst Miss Dulcie Simmonds and Miss Marjorie Cane did not lag far behind as the invalid, Mme. Berton, and Sophie Chaponniero respectively. Among the mere men there was, first and foremost, Mr. Murray Short (who also produced), in the part of Kleschna, a very good performance. Then there were Mr. Percy H. Windett, "full of the milk of human kindness," as Paul Sylvaine; Mr. Frank Hunter, a capital and sympathetic Schram; Mr. A. Douglas Hale, with a clever character-study of General Berton, and Mr. E. J. Heseltine, particularly effective as the rascally Berton fils. Mr. Harry Lancaster made the most of his brief opportunity as Valentin, and Mr. Lionel D Strong did all that was necessary as Sergeant de Ville. Well-chosen selections were given during the interval by the Adlea Bijon Orchestra.

THE EMPIRE PLAYERS.

The Empire Players gave a performance of "Our Mr. Hepplewhite" at Cripplegate recently which did them credit. Victor Thornton as Hepplewhite (assistant manager at Bolland Bros.) gave an excellent account of himself, his performance being natural and convincing. In the hand-drawn duel with the aristocrats into whose circle he contemplated marrying, his behaviour was characteristically free of subservience, his love-making sincere, his whole bearing one which would have done credit to many a professional. Miss Winifred Nathan did very well indeed as Ernestine Bagley, her fine scorn of trade, her typical snobbery, her eye for the main chance go to make up a character of much interest, and Miss Nathan played with a confidence which went a long way to render the production a success. One of the most difficult rôles in the play was that sustained by Miss Cecilia Cumber—the Hon. Jane Bagley. Miss Cumber's spirited defence of the girl who, later in the story, came to occupy her own place in Hepplewhite's affections, was excellent, but it was in the delineation of the protracted uncertainty of her affections that she really scored. Mr. Eric Atkinson as Lord Bagley was amusing; Mr. Gordon Baker a satisfactory rival to Hepplewhite; Mr. Fredk. Lawson interesting to a degree, if somewhat lacking in hauteur; Miss Brenda Pitman was a quietly dignified Countess of Lambe-hurst; while Mr. Arthur Jackson and Miss Winter also showed considerable talent.

LONDON O. AND D. SOCIETY.

A delightful performance of Basil Hood and Sir A. Sullivan's fanciful and tuneful light opera, "The Rose of Persia," was given at Cripplegate Theatre on Monday and Tuesday, Jan. 9 and 10. As Hassan Mr. Reginald Western scored an emphatic success, and is evidently capable of earning considerable laurels in the comedy line, as he acts with commendable restraint, yet acts all the time, and he is a capital dancer. Mr. Alfred Gutteridge sings well as the Sultan, and has a quiet humour of his own, and Mr. Tom Hughes as Abdallah possesses a pleasing baritone voice. Yusuf was played by Mr. Denzel Hildreth, and his rendering of "Up, Up, Up and Drain the Cup," and "Society Snobs," was excellent. Miss Evelyn Moore as Dancing Sunbeam sang delightfully, and hit off the true Gilbert-Sullivan style of acting, and as the Sultana Miss Rhoda Whiley sang and acted well, especially scoring in the duet "Wifey Pifey" with the Sultan. Charming embodiments of the slaves were given by Misses Molly Topliss, Effie Cook, and Dorothy Hunt and Miss Grace Gutteridge, Sybil Sole, Edith Stratton, Marjorie Desmond, and Winifred Evans added to the bevy of beauty and swelled the excellent and well-drilled chorus, under the conductorship of Mr. J. Stanley-Verde. Some charming dances were arranged by Miss Nancy Borrett, in which the slaves and Blush o' Morning (Miss Grace Gutteridge) took part, and Mr. Max Thompson was quietly humorous as the Grand Vizier. Mr. E. B. Owen and W. B. Hall completed the cast.

"RIP VAN WINKLE" AT CAMBERWELL.

The Surrey Masonic Hall was filled to overflowing when the South London Opera Society, now in its 32nd year, gave its annual performance. The work chosen on this occasion was Planquette's melodious "Rip Van Winkle." The title-rôle was undertaken by Mr. W. J. Bayley, whose acting of the part, aided by excellent vocalism, left nothing to be desired. Mr. A. F. Macdonald was also very good as Nick Vedder. As Rip's wife Gretchen, Miss Patience Neville scored a personal triumph. Possessed of a graceful manner, refined acting ability, and an excellent soprano voice, she has all the attributes for the part. She interpreted the charming "Letter Song" with delightful taste, which commanded an undeniable encore. The remaining parts were carefully portrayed, and a large and well-balanced chorus and orchestra lent efficient aid in making the opera go with exceptional smoothness and swing. Adding to the pleasure of the evening was the appearance in the conductor's chair of Mr. Leonard C. Venables, who has done so much for music lovers in South London during a long and honourable career.

VAUDEVILLE CLUB.

It says a great deal for the resources of an amateur dramatic club that can put on Gillette's "Secret Service," with its tremendously long cast, and yet not have "a tail," as they say in cricket parlance. Such a club is the veteran Vaudeville Club (it was their 240th consecutive performance). Gillette's romantic and picturesque drama was played exceedingly well. Mr. Harry Peach (who produced) himself played Lewis Dumont. He was a somewhat mature-looking Dumont, perhaps, but his acting, with its restraint and polish, reached a high standard of excellence. The same easy and natural manner marked Miss Audrey Peach's embodiment of Caroline, whilst Miss Lilian Cooper, as the heroine, Edith Varney, proved herself to be an admirable emotional actress. Credit must also be given to Miss Edith Chandler for her careful and sympathetic study of Mrs. Varney; Mr. R. E. Hembrow, most effective as the "embusqué" Arrelsford and Mr. W. H. Harker, with a clever character study of General Harkes. Mr. Rupert Foster, who scored a personal triumph as the juvenile lead, Wilfred, is the son of the well-known singer Mr. Ivor Foster.

LEAMINGTON AND WARWICK OPERATIC SOCIETY.

The Leamington and Warwick Operatic Society have scored a distinct triumph with their recent brilliant performance at the Leamington Theatre Royal of "The Mikado." Owing to the illness, after three appearances of Mr. J. T. Duggins, who admirably played Nanki Poo, two gentlemen subsequently took that part with success. Three Nanki Poos in one week is surely something unprecedented in the annals of amateur performances of Gilbert and Sullivan opera. On the Saturday night the Solicitor-General (Sir Ernest Pollock, P.C.) heartily congratulated the company on its magnificent production of such a popular opera.

WILLESDEN DISTRICT COUNCIL

THE WILLESDEN DISTRICT COUNCIL are prepared to receive TENDERS and OFFERS for the following, viz.:—
(a) For BAND Performances in the Parks of the Council on Sundays during the ensuing season at a fee to be paid by the Council.
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Tender Forms, and all other particulars, may be obtained upon application to Mr. F. Wilkinson, M.Inst.C.E., Engineer to the Council, Town Hall, Dyne-road, Kilburn, N.W.6, on and after Monday, Feb. 6, 1922, and should be delivered to the undersigned not later than 4 p.m. on Tuesday, Feb. 28, 1922.
The Council do not bind themselves to accept any Tender or offer.
By Order,
STANLEY W. BALL, Clerk of the Council.
Town Hall, Dyne-road, Kilburn, N.W.6.
Jan. 30, 1922.

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LONDON SUBURBAN THEATRES.

KING'S, HAMMERSMITH.

"Charley's Aunt" was presented by Mrs. Brandon Thomas's company at the King's Theatre, Hammersmith, on Monday night, and was warmly received by a large audience, the world-famous comedy proving as popular as ever, and causing hilarious and continuous laughter.

Mr. Jack Hellier's skilful presentation of Lord Fancourt Babberley was most effective, and his droll humour created much merriment. The undergraduates, Jack Chesney and Charles Wykeham, in the hands of Mr. Allan Cotter and Mr. Albert Ingle respectively, were excellently and amusingly portrayed, and Mr. Gerald Mirrielees as Brassett, the college scout, cleverly added to the fun. Mr. James E. Page was a comical Stephen Spettigue, and the rôle of Colonel Sir Francis Chesney was smartly and characteristically enacted by Mr. Richard Fielding. Miss Betty Marshall made an exceedingly attractive Kitty Verdun, and Miss Kitty McCoy was charming as Amy Spettigue, as was also Miss Renee D'Ungern in the part of the orphan, Ela Delahay; while Donna Lucia D'Alvadorez was effectively represented by Miss Clare Lindsay.

WIMBLEDON THEATRE.

"Woman to Woman," Michael Morton's powerful play, cannot fail to fascinate and to interest if for nothing else than the devotional abnegation of the mother who is not a wife, who gives up all for the future happiness of her beloved son. The highest words of praise are more than justly due to Miss Jeanne Crealis for her magnificent rendering the part of Deloryse throughout the whole play, whether in her lighter moments or in the distressing farewell to her little boy she is admirable to a degree. Mr. Henry Hallatt is always a finished actor, and as David Anson-Pond is excellent, particularly in the scene with his wife in Act 2. Miss Elaine Inescort as the very English Society lady, Mrs. Anson-Pond, was everything that could be desired as the foil of the loving Parisienne. Mr. Marcus Barron ably took the part and an important one, of Dr. Gavron while Miss Marjorie Gebain as the French bonne Henriette, was very sympathetically played. Little Edna Warman was a perfect little dear as Davey and Miss May Edward Saker was Miss Wilson, the dancer's secretary; and W. Aubrey Dexter, Mason the butler. The company is presented by Dee Cee Tours.

WATFORD PALACE THEATRE.

The attraction here this week is the musical farce in three acts, "Be Careful, Baby." Mr. Charles Stewart has got together an excellent cast. He himself fills the rôle of Harry Hawkins in a very natural and pleasant manner. The part of Signor Morti (who, after a night at the club, finds himself in the wrong flat and attempts to sleep in one of the beds) is cleverly embodied by Mr. Ernest Thurlock. He provides a large amount of the humour of the piece. Miss Jean A. Sturrock's bright personality enables her to present a really delightful impersonation of the character of Blanche Hawkins. Miss Austral Hope is graceful and attractive in the part of Signora Morti. Miss Lillian Snap as the Irish servant gives a performance of sterling merit. Mr. Arthur R. Price, in the humorous rôle of Andrew Larkin, adds to the amusement, and Miss Zena Melrose is a charming Almorda.

GRAND THEATRE, CROYDON.

The J. H. Shaw Company's presentation of "To-night's the Night," the popular musical comedy, had a good reception at the opening performance on Monday evening. Some excellent singing is rendered by Mr. Frank Lidington, Mr. Louis Garnett, and Miss Gladys Trevor, assisted by an efficient chorus and an augmented orchestra. Mr. Roddy Hughes and Mr. Herbert Williams are responsible for the comedy parts.

"FORTY THIEVES" AT THE ELEPHANT.

Mr. Oswald Cray's and Will Parkin's capital pantomime, which has had a merry and successful run "on tour," reached the metropolis on Monday evening, and had a well-merited welcome from a large and appreciative audience. In addition to some really good operatic music, sung by a well-trained chorus, several excellent specialities are introduced, including the Four Amazon Girls, whose terpsichorean efforts were very pleasing; Palmyra and Goss Trio "featured" Palmyra, the elastic lady, who gave a graceful exhibition of dancing; while Darby and Tess did admirably in a burlesque vaudeville, and Grab and Grah were capital in their laughable eccentric pedal manipulations.

Miss Betty Yorke, a dainty and pleasing comedienne, made a marked impression as Morgiana, and scored in "Oh! Mah Jingo" and "Down Yonder." Miss Phyllis Fletcher was a handsome and rollicking Ganem Baba, and was heard to advantage in "By the Blue Lagoon." Mr. Vincent Egan as Mustapha also sang pleasantly "Would you Like to Go Back to Home, Sweet Home?" Mr. Harry Croydon was excellent as the Robber Chief, and gave "If You're Going Back to Dixie" with feeling. The low-comedy element was in the ascendant when Grab and Grah occupied the stage. Mr. Will Parkin, who produced and arranged the pantomime, rendered yeoman service in his entertaining impersonation of Cogia Baba; his ditty, "It's Nothing to do With You," proved very acceptable, as also did Mr. Jack Darby's rendering of the classic, "Ours is a Nice House, Ours Is." From the latter came a whimsical Ali Baba. The remainder of the cast all did well. To Mr. David Crook praise is due for his control of the operatic chorus and efficient work as musical director.

Everyman Theatre's Director.

Mr. Norman Macdermott, the director of the Everyman Theatre, has just returned from a visit to Berlin, where he has been studying the conditions of scenic and theatrical art, where, in his opinion, it is at its highest. Mr. Macdermott is a leading scenic designer in England, and has designed all the sets that have been used at his own theatre.

On his way home from Germany he called at Amsterdam, where the International Theatre Exhibition opened. At this he is exhibiting four models, including one of his idea of an ideal theatre. All these models are complete even to the stage lighting, both in the auditorium and on the stage.

PAX ROBERTSON SALON.

INTERNATIONAL TRIPLE BILL.

Quite an international programme at the Pax Robertson Salon on Sunday, and one which reflected great credit on those concerned. The evening opened with

"PECHORIN,"

a dramatisation by C. F. Brookes of a portion of Lermontov's novel, "The Heart of a Russian." This turned out to be a stagey little affair, mainly interesting for the Russian atmosphere, which had been cleverly retained by the translator. It is chiefly concerned with the love affairs of Prince Pechorin, a moralising philanderer who cannot refrain from prating even in the middle of a duel in which he kills his oldest friend. The characterisation is very sketchy, and, all things considered, Mr. Kenneth Dare put in a very useful piece of work as the "much misunderstood" Don Juan, whilst adequate assistance was rendered by Miss Catherine Robertson and Miss Anne Carola as two of his inamoratas.

"RIGHTS OF THE SOUL."

The second play turned out to be the best of the evening. It was the all-too-rarely-seen "Rights of the Soul," by Giuseppi Giacosa, who is mainly known in this country as the part-librettist of the operas, "La Boheme" and "Madame Butterfly." The play is a poignant psychological study of a woman whose husband's best friend has committed suicide through an unrequited passion for her. Miss Pax Robertson was extremely good as the wife, and Mr. Cyril Stanislaw, if not quite so good, reasonably effective as the husband, whose feverishly insistent and inquisitive nature drives her from home.

"INK STAINED."

The evening was brought to a cheery conclusion by one of those Japanese playlets of which the Pax Robertson Salon so well knows the secret. This was "Ink Stained," an old Japanese Krogen farce (that is to say a farce of incident rather than a historical play). It shows how a grasping little geisha's mock-sorrow at the departure of a rich grandee is turned into ridicule by that gentleman's astute servant. The process is simple. The artful minx has been dabbing her eyes with water to make them appear tear-stained. The servant changes the water for ink, with disastrous results to the lady's complexion. Briskly played in the complete Japanese fashion, "Ink Stained" proved that a sense of humour is international. Mr. Bruce Moir, whose somewhat monotonous style of delivery spoilt his work in the first play, made a distinct hit in this last item as the wily servant, and Miss Pax Robertson did all that was necessary as the geisha. The playlets were preceded by the usual interesting and instructive lecture from Miss C. A. Arfwedson.

A NEW "OTHELLO."

Seeing "Othello" at the Old Vic., with the "waits" and the scenery reduced to a minimum, is to realise what a magnificent, surely moving, tragedy it is. It was played in full on Monday night and the whole house sat enraptured throughout by an admirable presentation of the tragedy. There was an air of expectancy about the audience before the curtain went up, for the Othello was Mr. Wilfrid Walter, the Old Vic. scene painter. This was his first big part. He fulfilled expectations, for besides having the voice and physique for the part, he gave a very fine and extremely interesting performance. Opening very quietly, without over emphasis, he let the magnificent senate speech speak for itself, for which one was profoundly thankful. For the later scenes he worked up to a tremendous pitch; one could feel the demon—jealousy—growing. The whole time he was striking a true note, and he made the audience feel the tremendous, sterling sincerity of the man.

Mr. Rupert Harvey's Iago is one of the best things he has done at the Vic.; as a carefully drawn picture of one of the most subtle and heartless of all stage characters, it was extremely interesting to watch. Miss Jane Bacon, who is making great strides in her art, was a pale and rather timid Desdemona, acting with great tenderness and feeling in the scenes with Othello. One of the best performances with Mr. Austin Trevor's Cassio; he submitted a remarkably finished piece of acting. Mr. Reyner Barton was exceedingly good as Brabanti, and Mr. Maxwell Wray did well as Roderigo. Miss Florence Buckton was splendid as Emilia, and, among others, Mr. John Garside, as the Duke; Mr. Andrew Leigh, as the Clown, and Miss Esther Whitehouse, who played Bianca, all helped considerably in making the production a great success.

"Othello" was produced by Mr. Robert Atkins, who has, happily, recovered from his long illness.

"THE WANDERING JEW"

AT BRIGHTON.

Mr. E. Temple Thurston's "The Wandering Jew" was most successfully presented on Monday, at the Brighton Theatre Royal, by Mr. Matheson Lang's company, direct from the New Theatre, London. The author has been fortunate that his work has fallen into such able hands as Mr. Murray Carrington, who in all the four phases of the Jew, acted superbly, and the immortal legend, with its magnificent setting, was one of the most arresting plays seen in Brighton for a very long time. The scenery throughout was most realistic and beautiful in every way, especially the Sicilian scene, while deeply impressive was that of the Crucifixion.

Mr. Carrington held his crowded audience with dramatic power. The strongest situations, and there are many, were those in which he is supported by Miss Helena Heath as Judith, who appears in the first part of the wonderful story. Afterwards, as the second heroine, she takes the part of Gianella, in which she is a most appealing personality, and charmingly pathetic. Quite a wonderful scene is enacted in the Knight's tent, and it was here that Miss Nell Carter, as Joanne, was given her chance, and she played with strength and ability. This was also in evidence when she appears as Olalla, the harlot, in the Seville scene. Others who added valuable help in their several rôles include Mr. Leonard Shepherd, who appeared with conspicuous success in his dual personalities, first as a merchant of Messina, and later as the Inquisitor General. Also exceptionally excellent were Mr. Chas. Lyon as the Syrian Prince, Mr. Arthur Seaton as Godfrey Duke of Normandy, Miss Madge Burrage as Rachel, Miss Elaine Mowbray as Maria, Mr. Alan Lear, Mr. David Rose, Mr. Lawrence Wynne, and indeed all the other members of the cast. The booking for the week is very heavy.

"THE QUEEN MOTHER."

Romantic Drama, in Four Acts, by J. A Campbell; Presented at the Theatre Royal Stratford, on Monday, Feb. 6.

Duke of Carola ..... Algernon J. Hicks
King Ferdinand ..... St. George Frere
Prince of Menteburg ..... George Austin
Lieut. Loritza ..... P. Hunt-Lewis
Count Jentzer ..... Courtney Robinson
Marshall Lanitsch ..... Arthur Olney
Capernick ..... Fred Verne
Francis ..... Roy Futvoye
Peter ..... Eddie Noble
Prince Osric ..... Master Frank Rydon
Duchess of Miramar... Winifred Neville
Countess of Ebenstat... Hilary Burleigh
Elsa ..... Mabel Stacey
Widow Capernick ..... Nellie Merton
The Queen Mother ..... Ada Champion

This play, which was first produced some years ago, whilst it has the atmosphere of the "Prisoner of Zenda" type of piece has a more human touch, though the dramatic element is strongly interwoven in the story. Produced by Mr. Reginald Hunt and Miss Champion, the staging, dressing and mounting reflects the highest credit upon their artistic sense, and the provincial tour should be a most successful one.

The title-rôle was played by Miss Ada Champion, who [illegible] with much feeling and force the injured wife and mother. Mr. Algernon J. Hicks, as the faithful Hubert, Duke of Carola, was an outstanding personality, and made a marked impression in this, his original part. Master Frank Rydon was a delightful boy prince, and later did well as King of Montala. Mr. St. George Frere was excellent as the perfidious King Ferdinand, and Mr. George Austin played the heavy part of Ludwig, Prince of Menteburg, in good style. Miss Winifred Neville, as Eleanor, Duchess of Miramar, gave valuable support, and Mr. Courtney Robinson was good as the King Marshal. On the humorous side Mr. Roy Futvoye, as a flunkey, was quite happily placed, and the other characters were all adequately embodied.

THE PHŒNIX PRODUCTIONS.

"THE CHANCES."

Fletcher's comedy, "The Chances," has had a chequered career since its first production, the date of which is still a matter of discussion. The earliest recorded performance was at the Phœnix (constructed in the Cockpit in Drury Lane) on Nov. 22, 1638, by the King's Company. It would appear to have been a very popular play, and even during the Great Rebellion, when the theatre was suppressed, part of it was played under the title of "The Landlady." The version produced by the Phœnix on Sunday and Monday last, at the Shaftesbury Theatre, is the adaptation of the play by the famous Duke of Buckingham. The alterations are mainly in the last two acts of the comedy, which Genest says are "the happiest material alteration of any old play ever made." Certainly these acts are the best constructed and contain the most amusing scenes in the play. The earlier part is very loosely knit, and the plot strays about in a very involved and bewildering fashion in the first two acts. It is a gay, sprightly affair, however, and another debt of gratitude is owing to the Phœnix for a very interesting revival. The play was well cast, and on the whole finely acted.

The two young gallants—such familiar figures in various guises in these old plays—were played with great spirit and a rare sense of character by Mr. Edmund Willard as Don John and M. George Skillan as Don Frederick. Mr. Felix Aylmer had little to do as the Duke, but everything he does is invested with distinction. Mr. Bruce Winston literally threw himself into the part of Antonio, acting it as it should be played, for all it is worth. Miss Isabel Jeans made a dainty figure of Constantia, but there was more interest in the characters of the other Constantia (Antonio's mistress) and her mother. These parts were wonderfully well played by Miss Muriel Pratt and Miss Margaret Yarde. Miss Clare Greet acted amusingly as the landlady, and Miss Margaret Carter is to be congratulated on her rendering of the small part of the kinswoman. It was a superb piece of comedy. Pchuchio was well handled by Mr. George Zucco, and two servants were amusingly differentiated by Mr. Charles Waite and Mr. Victor Tandy.

The play was excellently produced by Mr. Allan Wade in his setting designed by Mr. Norman Wilkinson.

HAMPSTEAD EVERYMAN THEATRE.

"Fanny's First Play" Revived.

The enthusiastic audience which gathered at the Everyman Theatre, Hampstead, on Monday evening to see "Fanny's First Play" was assuredly not disappointed. Mr. Norman Macdermott's Bernard Shaw revivals of the past are among the best things he has presented at his cosy little playhouse, and since this example of the dramatist's work was originally written as "an easy play for a little theatre," he was wise to select it as his inaugural production in the present season of Mr. Shaw's works.

The cast includes several old Everyman favourites. In the difficult and rather trying part of Margaret Knox Miss Dorothy Massingham was physically and mentally as strenuous and as rationally irrational as Mr. Shaw himself could possibly have wished. Bobby Gilbey was played with just the right amount of vivacity and ingenuousness by Mr. Richard Bird, and as the sinful though adorably human Darling Dora Mr. Hazel Jones was excellent. But perhaps the best characterisation of all was that of that resourceful actor Mr. H. R. Hignett as the conventional Mr. Gilbey. He was the dull suburban householder to the life. Miss Maud Jolliffe as his placid spouse, Mr. Brember Wills as Mr. Knox, and Miss Margaret Carter as Mrs. Knox were nearly as good, while Messrs. Reginald Denham, Walter Herbage George S. Wray, and George Carr made an impressive quartette as Dramatic Critics. Mr. C. Vernon Proctor as Cecil Savoyard Mr. Gordon Bailey as Count O'Dowda, Miss Isabel Jeans as Fanny. Mr. Geoffrey Bevan as the ducal footman, Juggins, and Mr. Leslie J. Banks as Duvallet were the remaining members of an excellent cast.

Mention should be made of the adequate and artistic sets specially designed by Mr. Norman Macdermott for the play.

Owing to influenza, the principal girl in Perci Leonard's pantomime, "Aladdin," was unable to appear after Wednesday and her part was taken up at a minute's notice by the second boy, Miss Vera Barrett (Mrs. Reginald Jecks) who is playing the character with much success.

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LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Jullien H. Wilson.—Here we are having another visit by Mr. Robert Courtneidge's company with "Paddy the Next Best Thing," which some months ago was received with great favour. On Monday evening a large audience accorded it a flattering reception. Miss Kathleen Drago proved a vivacious and pleasing Paddy. Mr. Victor Boggetti made an excellent Lawrence Blake, Mr. F. J. McCormick filled the rôle of Jack O'Hare with credit, and other well-presented parts were those of General Adair (Mr. Frank Adair), Dr. Davy (Mr. Wm. Morgan), Eileen (Miss Doris Scott), and Gwendoline Carew (Miss June Meredith).

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague.—The O'Mara Opera Company are putting in the seventh and last week of a highly successful season, and the enterprising Mr. W. W. Kelly is to be congratulated on the result of his venture in again providing grand opera at popular prices. The current programmes embraces "Mignon," "Puritan's Daughter," "Samson and Delilah," and other well-known operas.

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; M. D., Mr. A. S. Pigott; A. M., Miss Carpenter.—The new comedy, "Apron Strings," by Mr. Harris Deans, continues to find favour. It is being preceded by the wooing scene from "Richard the Third," with Mr. Balfol Holloway as Richard.

EMPIRE.—P., Moss' Empires, Ltd.; L. & M., Mr. George Manners; Mus. D., Mr. Dan Godfrey, junr.—In a strong bill here this week are the Two Bobs, as bright and entertaining as ever; Jose De Moraes, a talented tenor; the Five Wartons, remarkable springboard fliers; Fulvio, in sensational feats of equilibrism; the neat turn known as "Pandora's Box," presented by Bert Elliott and Doris Brunton; the Five Jocks, with a capital comedy scena, "A Night at Hame"; and Daly and Healy, comedy duo.

OLYMPIA.—P., Moss' Empires, Ltd.; M. & L., Mr. Pierre Cohen; Mus. D., Mr. Albert Moore.—The "Aladdin" pantomime continues to earn much patronage, but the last weeks are announced.

HIPPODROME.—M. D., Mr. Charles Gulliver; M. & L., Mr. E. W. James; Mus. D., Mr. Frank Stokes.—Scott and Whaley are here with their company, putting in a second successful week with "Come On, Steve." All who have witnessed this particularly amusing comedy declare it to be one of the bst things these popular comedians have done. Last week's business was big.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. John Hitchins; Mus. D., Mr. Arthur Workman.—Included in the variety list here this week are Stewart Morton, in coon character studies; the Mizuno Troupe of Japanese acrobats; Dene and Dixon, comedy duo; Sidney Edwards, conjurer; Daisy Griff, a versatile musical comedienne, with novelty act; Hall and Turn and Petite Yvonne, comedy acrobats and equilibrists; and Bert Farland, character comedian.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—Popular pantomime is again the fare here, good business being done. "Sinbad the Sailor" is very nicely presented and full of fun, while Mr. Fred Le Cren's company show themselves excellent artists. Prominent in the cast are Miss Adah Le Cren (Sinbad), Annie Turner (principal girl), the Oxo Bros., a very diverting couple, and Harry Le Cren (Dame).

Boots, The Chemists, Boots' Corner, Church-street; 11-13, London-road; 1, Leece-street; 203, Scotland-road; 8, West Derby-road; 233-235, Park-road; 113, Lodge-lane; 79, Wavertree-road; Prudential Buildings, 38, Dale-street; 45-47, Lord-street; 46, Walton-vale, Aintree; 383, Smithdown-road; 116, St. Mary's-road, Garston; 53-55, Seaforth-road; 111-113, County-road, Walton; 66-68, South-road, Waterloo; 51, Stanley-road, Bootle.

MANCHESTER.

PRINCE'S THEATRE. — P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; M. C., Mr. Chas. W. Chambers.—Manchester's introduction to "The Gipsy Princess," presented by the L.M.S. Productions, Ltd., took place here on Monday, and was welcomed by a pleased and ample audience. Story and staging are alike attractive, and the rendering is admirable. Miss Evelyn Drewe plays Sylva with infectious spirit, and a distinguished performance of Countess Stasi is given by Miss Trissie Sturley, while other outstanding impersonations are Mr. Wilfred Temple's Prince Ronald, Mr. Ireland Cutter's Lord Boniface, and the comic Count Feri of Mr. Harry Cole.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall; M. C., Mr. C. W. Chambers.—This week sees, in spite of success, the close of Mr. John Hart's attractive pantomime, "Tom, Tom, the Piper's Son," which has given pleasure to many big houses since its production at Christmas. Miss Beatrice Allen and Miss Mabel Green continue the leading rôles of the Pedlar and the Princess in most vivacious style, Mr. Laudie Cliff's resumption of the title part, after indisposition, is as smart as ever, while the fun contributed by Messrs. Arnold Richardson, Marriott Edgar, and Neville Delmar, as the King, the Dame, and the Constable respectively, is provocative of continuous laughter. Mr. George Ali's dog, Buster, is a feature by itself, well worth seeing, and other distinguished performances are those of Mr. Laurence Caird as the Pied Piper, Miss Doris Evans as the Fairy, and Mr. Angus Strong as the Demon. Special dances by Miss Ivy Shilling and M. Leon Jenkowski are much enjoyed for their artistic beauty.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. A. C. Duncan; Mr. C., Mr. R. Hardwick.—The week's bill here announces a series of powerful attractions, at the head of which are the well-known comedy duo, Beatie and Babs, in their unique vocal and acting burlesques; while a prominent item of extraordinary novelty are the "Fashions de Vogue" presented by M. Alphonse Berg. Strong turns are added by N. Carter Slaughter's company in "Too Many Wives"; Parish and Peru, the acme of versatility; Lily Burns, soprano vocalist; and Leslie Strange, a popular comedian who discourses on Town Topics.

ROYAL OSBORNE THEATRE. — P., Messrs. Broadhead and Son; A. M., Mr. Jas. Brearley; M. C., Mr. Robt. Peel.—Mr. Ernest Dottridge presents here his latest successful production, "Sammy in Society," which has been going great guns since its premiere a few weeks ago. Arthur White, who is also the author of this "musical comedy absurdity," has the comedy name-part, as in its predecessor, and there is no lack of entertainment in his efforts to amuse. He is supported most ably by Gertrude Kaye, Dolly Dubois, Tom E. Conover, and Jack Dalglish, to name no more of an entirely efficient cast.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden; M. C., Mr. C. H. Bayley.—Messrs. Jazon and Montgomery are still doing excellent business with their pantomime, "Cinderella." Joan Mayer as the Prince, and Marion Boughton as Cinders, are well placed, and work admirably together; while Isa Wise makes a stylish and clever Dandini, and plenty of fun is forthcoming from Ida and Billy Kathrena as the Ugly Sisters, Sammy Esden as Buttons, William Millet as the Baron, and Carthy Brothers as a couple of Court Bailiffs.

KING'S, LONGSIGHT. — P., Messrs. Broadhead and Son; A. M., Mr. Geo. Steel; M. C., Mr. Jos. Hartley.—Mr. William de Lacy's bright show, "Humpty Dumpty," is scoring its usual success here this week. Minnie Cole is quite competent and at home in the title part; Violet Shelley is happily placed as Lady Lustre; Millicent Burton plays nicely as Princess Brighteyes, and brisk entertainment is furnished by Phil Dooley as the King's Chamberlain, Oliver Conroy as Sammy, and Frank Bass as King Miseree. The big feature is, however, William de Lacy himself in the rôle of Dame Arabella, out of which he extracts endless fun. There are also specialities by The Railtons and Phil Dooley and Girls.

PALACE.—M. D., Mr. Alan Young; M. & Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. T. Wrathmell.—The last two weeks are announced of the brilliantly successful sixth Wylie-Tate pantomime, "Puss in Boots," with smart Mona Vivian and that delightfully clever burlesque comedian, Billy Merson, in a strong cast.

HIPPODROME.—M. D., Sir Oswald Stoll; M., Mr. Bertram Iles; Asst. M., Mr. F. C. Brooks; Advt. M., Mr. D. Forbes-Winslow; Mus. D., Mr. W. Hague.—Mr. Cyril Maude, one of our best character actors, is to the front here in the Anglo-French playlet, "French as She is Spoke," ably supported by Betty Murray and George De Warfaz. Other capital items are those of the Mendez Troupe of Acrobats; Juliet and Piero, tenor and comedian; Bruce Green, dame comedian; Alice Craven, the Lancashire Lass; Gilbert and French; and Radford and Russell.

HULME HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Winstanley; R. M., Mr. H. Hearn; A. M., Mr. H. Boyle; Mus. D., Mr. E. Jones.—"Little Jack Horner," a very good and funny pantomime, which has been going the rounds of other local halls is the attraction here. Sadie Boston, Vera Regare, Lynn Wright, and George Norton are in the cast.

Boots, The Chemists, 15-19, St. Ann-street, St. Ann's-square; 48 and 50, Oldham-street; 14-16, Cavendish-street, Stretford-road; 77, Bowning-street; 105, Market-street; 1, Oxford-street; 8b, Alexandra [illegible] Side; 688a, Rochdale-road; 107, Stockport-road; 61 and 65-67, Wilmslow-road, Rusholme; 93-97, Regent-road, Salford; 277-279, Chapel-street, Salford; 600, Stockport-road; 81-83 Piccadilly; 285, Oxford-road; 597, Cheetham Hill-road; 191, Broad-street, Pendleton; 105, Stockport-road; 388, Great Cheetham-street East, 1264-6 Ashton Old-road, Openshaw; 6, Victoria Station-approach; 29, Barlow Moor-road, Ch[illegible]-am; Hardy; 1137, Chester-road, Stretford; 39, Market-street; 864, Chester-road Gorse-hill, Stretford; 310, Stretford-road; 101, Eccles New-road, Salford; 404, Regent-road, Salford; 268, Waterloo-road, Hightown.

THE ENTERTAINMENT TAX AT WORK.

FURTHER RESULTS OF "THE ERA" INVESTIGATION.

STRIKING RETURNS FROM MANY COUNTIES.

FURTHER FACTS AND FIGURES.

This week we publish further facts and figures with regard to the effect of the Entertainment Tax throughout the Kingdom. The significant fact emerges, as a study of the returns will show, that in practically every instance, whether a place of entertainment has been run at a profit or a loss, the amount paid in tax has been in excess of either.

What this means in reduced gross takings does not require labouring, and the opinions which follow the figures which we give are evidence which cannot be ignored, emanating, as they do, from proprietors and managers all over the Kingdom.

The very large proportion of houses which show a trading loss is a disquieting feature, and even in the cases where a profit has been made a simple calculation will demonstrate how very meagre it has often been.

The time for a united fight against the tax is now, if the growth of widespread distress in the profession is to be stayed.

The subject is dealt with in our leading article, and further facts and figures will be published in our next issue.

SOME STRIKING LETTERS.

A CONVINCING CASE.

TO THE EDITOR OF "THE ERA."

Sir,—I am very pleased that an effort is being made for the abolition of the Entertainment Tax. Nothing less will be of any good to entertainment providers. Another twelve months like the last and I shall be financially ruined.

I am enclosing a statement of my gross receipts, expenses and Tax from May 2nd, 1921, to week ending January 28th, 1922, in which you will see *who pays the tax*. In the statement I make no allowance for rent—I am owner of the freehold—or interest on my capital, estimated at £12,000.

I trust something will be done to put us on equal terms with other businesses.

EXPENSES FOR ONE WEEK.

	Expenses.	Gross Receipts.	Less Tax.
	£ s. d.	£ s. d.	£ s. d.
Wages, including Staff Management and Orchestra	49 4 11	—	—
Picture Programme	83 10 0	—	—
Advertising	6 10 0	—	—
Electricity	5 10 0	—	—
Rates and Taxes (town)	4 0 0	141 13 3	32 14 0
	148 14 11	141 13 3	32 14 0

FIGURES FROM MAY 2, 1921, TO JANUARY 28, 1922.

Expenses (as above).	Gross Receipts.	Tax.
£ s. d.	£ s. d.	£ s. d.
4,506 9 7	4,682 18 2	1,076 5 0

You will see that in the period given I should have made a profit of £176 8s. 7d., had there been no tax, but having to pay £1,076 5s., there is a loss of £899 16s. 2d. This week I have a loss of £39 15s. 8d.—Ref. No. E49.

TWENTY TIMES AMOUNT OF PROFIT.

TO THE EDITOR OF "THE ERA."

Dear Sir,—We are glad to hear that a united effort is being made to secure the abolition of the Entertainment Tax.

We would like to inform you that we have a circuit of three small cinemas in the West End of London, which during the twelve months ended Sept. 30 last paid over to the Tax authorities (free of cost of collection to themselves, of course) the sum of £11,465, whereas the combined profit of this circuit was a matter of £570, and that this year we shall show a big loss.—Yours faithfully,

THE FRANCO-BRITISH ELECTRICAL CO., LTD.,
25, Oxford-street, London, W.1.
Feb. 2, 1922.

TAX POLITICAL MEETINGS.

TO THE EDITOR OF "THE ERA."

Sir,—A General Election is imminent. Candidates will be requiring the use of theatres, cinemas, and halls for political meetings. I suggest that, in addition to the usual fee, they be charged the equivalent of the Entertainment Tax. This can easily be arrived at by checking-in the numbers accommodated in each part of the house, as during a performance, and levying the "tax" on the basis of the usual prices, persons on the stage or platform being rated as in stalls or boxes.

No differentiation should be made in favour of any member of the present House of Commons who may be a candidate. Practically all "Parties" have been consenting parties, and equally indifferent, while the entertainment industry has been bled white. Nor do I think that exception should be made in the case of new men. We have found in the past that, although pledges in the matter have been given by a candidate, and our help thereby obtained, these pledges were forgotten directly he was elected.

We invariably err in favour of kid-glove methods. "Reserved force" is a synonym for weakness. Redress was never obtained from any Government by begging, pleading, or kowtowing. The present Government has shown itself consistently unsympathetic and hostile.—Yours truly,

J. B. MULHOLLAND.
King's Theatre, Hammersmith, London, W.6.,
Feb. 4, 1922.

STAMPED OUT OF EXISTENCE.

TO THE EDITOR OF "THE ERA."

Dear Sir,—For long I have thought that a united effort on the part of all who cater for amusing the public ought to be made, and might at least lessen, if it did not altogether do away with, the enormously heavy Entertainment Tax. As it is at present, provincial theatres and the smaller cinemas, such as mine, are being stamped out of existence. I am sure it is not for the welfare of these people that this harmless and wholesome form of entertainment should be stopped.—Yours truly,

Heath View, Storrington, Sussex. A. E. CURTIS.
Feb. 2, 1922.

RECEIPTS REDUCED.

TO THE EDITOR OF "THE ERA."

Dear Sir,—In view of the fact that the Entertainment Tax adds between 20 and 25 per cent. to our price of admission, there is not the slightest doubt that our receipts are proportionately reduced. Owing to the prevalent unemployment, depression in trade, and general money shortage, patrons of cinemas have not so much money to spare as they had during the war, and consequently they are either staying away altogether, or are going into lower-priced seats than they did previously. Thus the exhibitor himself is carrying the burden of Entertainment Tax in addition to the taxes he has to bear in common with other industries, in the shape of Income Tax, Excess Profits Duty, and Corporation Profits Tax.—Yours faithfully.

W. MALLORY,
The Tower Picture Palace (Hull), Ltd., Secretary.
23, Anlaby-road, Hull.
Jan. 31, 1922.

SOME SUGGESTIONS.

TO THE EDITOR OF "THE ERA."

Dear Sir,—We all recognise that money has to be found by taxation, but it is not fair that an industry should be nearly taxed out of existence, as the present Entertainment Tax is doing. The idea of collecting this tax at present seems a very expensive and unwieldy way, and the percentage demanded out of all reason. If a tax on entertainments is to remain, why not compel every place of amusement to have their accounts audited every three months by official auditors appointed in districts by the Government, ordinary rolls of *plain* priced tickets issued and purchased from the Post Office, and numbers entered to each theatre as issued, to check by? The Government to be paid, say, 10 per cent. of the gross takings each quarter.

This arrangement would enable proprietors to make what charges of admission they wished, according to the times and existing conditions. There is no doubt that if prices of admission were reduced increased attendances would result, but theatres and cinemas cannot to-day afford this reduction, as we are really getting no more for admission than pre-war times, and we have heavy increased charges to meet.—Yours faithfully,

S. A. GOUGH.
Victoria Cinema, Hartley-Wintney, Winchfield.
Jan. 31, 1922.

GOING TO SHUT DOWN.

TO THE EDITOR OF "THE ERA."

Dear Sir,—I have only had this place two months, but I am losing approximately £15 a week, and am paying in tax roughly about £5. The net result is that I propose shutting down altogether after I have given the show a few more weeks' trial. I do not propose making money for the Government and losing my own bread and butter!—Yours faithfully,

A. G. RUSDEN.
The Picture House, Wymondham, Norfolk,
Feb. 5, 1922.

SOME FURTHER OPINIONS.

SIR WALTER DE FRECE, M.P.
"The Industry is Being Bled to Death."

Within three or four years this measure, introduced for the war, has succeeded in so seriously affecting what was once a flourishing industry that nowadays very few undertakings are paying at all. Many of them are showing a loss, and all of them are reducing their expenses by curtailing outlay of every kind and by dismissing employees, while lowering the salaries of those who remain. I know it is always said that the public pays the tax, and therefore the theatre managers have no right to complain. They would have no right if the public were willing to patronise the theatres to such an extent that they could secure roughly their pre-war livelihood after the tax had been paid over to the Government. As it is, the majority of people have not money enough to do both; they are deserting all the higher-priced seats and flock into the lower, and on these alone no place of entertainment can be carried on. Indeed, the figures of one house alone have been laid before me to show that last year there were 130,000 fewer people who visited it, although the gallery attendances went up 10,000.

I know that it is sometimes said that this is a luxury tax, yet for once I find myself in agreement with Labour, in recognising the idea as ludicrous. If you are going to treat it as a "luxury," why not treat all luxuries similarly? The tax represents 20 to 30 per cent. of the finished article, and one can well imagine the comments of, say, the big stores and the big drapers if on every article they sold to the public 20 or 30 per cent. was added for the benefit of the Government! Yet the theatre is singled out for taxation of this nature!

The tax is killing the industry, and if it goes on, there will be more houses of entertainment closed than people have any idea of. You will see houses which have never shut hitherto in slack times shutting down for months together; you will see wholesale discharges of employees; you will see theatres, music halls and cinemas, as they easily could, publishing balance-sheets proving that they have been carried on at a loss, while they have been paying thousands to the State. In fact, the industry is being bled to death.

COUNCILLOR W. W. KELLY.
"Burden of Tax Tends to Reduce Quality of Shows."

Councillor W. W Kelly is the proprietor of the Shakespeare Theatre, Liverpool:—

I denounce the tax entirely. I will take actual figures and give the returns of eight houses, all first-class, in different parts of the country—including Newcastle-on-Tyne, Manchester, Bristol and Chatham. They are even better returns than could be now obtained, for the reason that the last seven months have been months of disaster, whereas the first three were appreciably better:—

Year.	Divisible Profit. £	Tax. £
1—31/3/21	1,833	11,061
2—30/9/21	1,365 (loss)	9,795
3—30/9/21	1,489	11,519
4—31/12/2	3,982	23,352
5—31/12/2	5,181	12,736
6—31/12/2	10,979	16,864
7—31/12/2 (6 mths.)	1,581	12,014
8—31/12/21	1,879 (loss)	7,103

These figures demonstrate that the houses in question alone paid over £100,000 in entertainment tax, though, as you see, some suffered a loss. All of them made such small profits that the return on the capital has been almost a negligible quantity. The burden of the tax tends to reduce the quality of the entertainments, and I agree with the report of the Joint Committee set up by the Parliamentary Committee of the Trades Union Congress that "it is but little better than 19th century tax on knowledge."

Let me draw attention to the following resolution, which was unanimously passed at the last meeting of the Trades Union Congress:—

This Congress protests against the continuance of the Entertainment Tax on the grounds:

1. That it was originally a war-time tax, and now that the war is over it should be removed.

2. Its incidence is grossly unfair, as it places a much heavier burden on the lower-priced seats and penalises the working-class section of the community, it prevents the economic readjustment of the business, and tends to reduce the numbers employed and to lower the wages of the employees engaged in it.

The Congress, therefore, instructs the General Council to bring this general matter before the Chancellor of the Exchequer.

The theatre managers cannot raise their rates because the tax goes up too—up to the extent of 100 per cent.—and accordingly the places of amusement have to carry on without being able to either fill their houses or to recoup themselves for losses. It should not be forgotten that in the war, when the theatres did better, their profits were largely taken by the Excess Profits Tax, so that they were not able to build up their reserves, which are now rapidly disappearing.

In conclusion, let me emphasise the fact that this Entertainment Tax is killing, not only our profession, but everything connected with it.

MR. ANDRE CHARLOT.
"A Tremendous Handicap to Theatres."

I would like to see the Tax removed. Imposed essentially as a war measure, it ought to have been removed before now. It has been a tremendous handicap within the last twelve months, as in almost every case it has meant the difference between profit and loss. The question was asked the other day whether if the Tax were lifted the managers would give the public the benefit. They undoubtedly would do so. The prices charged once the Tax was taken off would be the same as they are less the Tax. The Tax has undoubtedly had a disastrous effect upon attendances at theatres during the present period of money shortage.

MR. WALTER BELLIAN.
"It's a Poor Tax That Kills Our Industry."

Mr. Walter Bellian, general manager, Grand Theatre, Derby:—

The whole profession is united in this matter—theatres, music halls, cinemas, and touring companies are of the same opinion, that unless some consideration is shown by the Chancellor of the Exchequer it will, in many cases, be impossible to carry on in slack times at all, and even in the better times such drastic economies are certain that unemployment of all the various types of workers connected with places of entertainment will be even greater than it is now.

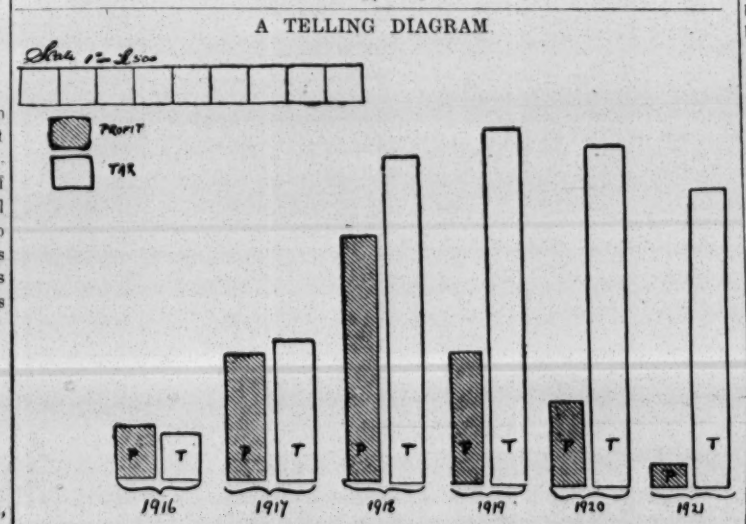
Thousands of the men and women who flourish when the entertainment industry with its allied trades is flourishing, are now out of work, and those who remain are faced with an ever-falling wage.

Derby, like other provincial towns, is interested because the tax makes all touring work difficult. The entertainment industry is just as much an industry as any other—if it doesn't pay it can't be carried on as usual or at all, and in this connection I might ask if there is any other similar industry on whose finished product the State puts such a huge tax in addition to all the others imposed on everyone? The State doesn't collect 25 per cent. from the bills at jewellers and furriers, fancy furniture shops, and drapers.

Obviously, if public patronage of touring companies or artists of the cinema films falls off in volume it checks at once enterprise, variety, and artistic finish or novelty. It means fewer companies on the road, particularly in the slack times of the year, a more restricted type of piece, with small cast and simple scenery and effects, an adherence to the routine practice which "plays for safety," and avoids originality, not because it may not like it, but because "you never know the result."

This war-time measure is slowly strangling the industry in peace time, and the men and women who have built up, with years of toil, have a right to appeal to the public and to the State for some consideration in their hard struggle to carry on and exist. It's a poor tax which by a passing success kills the industry from which it is drawn.

A TELLING DIAGRAM



The above diagram is based on the actual accounts of one of the chief South of England theatres, and shows how Tax remains high while profits diminish. In the last year (1921) rent is not included, otherwise the profit column would have disappeared altogether.

SIR ALFRED ROBBINS.
"Prime Cost, £2; Government Tax, 11s. 9d."

Sir Alfred Robbins, the London Editor of the 'Birmingham Daily Post," in his London Letter writes:—

Though evidently not sanguine as to the result of their efforts, leading men in theatrical and kindred enterprises are leaving no stone unturned to keep persistently before the eyes of the Chancellor of the Exchequer the disastrous results to their widespread industry of the continuance of the entertainment duty. . . . A well-known London theatrical manager, who caters for a compact middle-class population, put a point in conversation to-day which I do not remember to have heard set out as plainly before. He said: "Some sensation has been made lately out of the fact that for the discharge of many a debt of £2 the Government levies in one way or another a tax of 8d.—a penny for posting the account, twopence for the necessary cheque, twopence for posting it, twopence for the receipt stamp, and a further penny for posting the receipt. This sounds formidable enough, but what is either the amount of taxation or its proportion to prime cost compared with that levied on my industry? If I sell seats for the pit at my present prices to that same amount of £2, there has to be added for the entertainment duty 11s. 9d. And not only that, but I have to act as tax collector as well, prepare all the necessary accounts, and remit the money to the authorities weekly. What other industry is taxed on its gross receipts and not its net profits, and is made to act as tax-gatherer into the bargain?" Yet the very ease with which the money comes in, as well as the amount it yields, has up to now proved one of the most potent temptations to successive Chancellors of the Exchequer to continue the impost first invented and levied specifically as a war tax by Mr. McKenna.

MR. ALBERT VOYCE.
Why the V.A.F. is Opposed to the Tax.

The Variety Artistes' Federation is opposed to the Entertainment Tax because it robs our industry of from 20 to 25 per cent. of its receipts, and therefore not only affects managements, but also lessens the earning capacity of artists, actors, musicians, and theatrical employees. This means that out of over £1,000 taken at the doors, anything from £200 to £250 are retained by the Government.

Candidly, I think it most unfair that our industry should be called upon to bear such a burden. Compared with the taxation of other industries the percentage is out of all proportion. The Entertainment Tax has resulted in decreased patronage, and the entertainment industry has suffered, and will contiue to suffer, until the tax has been either modified or abolished.

The profession is in need of much of the money of which it has been deprived by this tax. If it were abolished or modified the charges for admission would come down; theatrical patronage would increase; more shows would be on the road, and work would be more plentiful.

The V.A.F. is greatly concerned in regard to the future welfare of its members, since there are so many indications that a number of theatres throughout the country may be compelled to close, and an unprecedented number of artists, actors, musicians, and theatrical employees are thereby certain to be added to the ranks of the unemployed if the tax is not removed or modified.

MR. W GAVAZZI KING.
"Cinemas Being Ruined by High Taxation."

Mr. W. Gavazzi King is the secretary of the Cinematograph Exhibitors' Association.

The picture houses of the country are within measurable distance of ruin, and unless they are relieved of the staggering load of taxation it can only be a matter of a few months before many of them close their doors. The cinematograph exhibitor has no desire to evade a fair or even a specially heavy share of taxation. As a profitable entertainment industry, the cinema naturally attracted the attention of the Chancellor of the Exchequer. Unfortunately, in his zeal for revenue he imposed taxation of so crushing a nature that in a year he turned profits into loss, and is now turning loss into ruin. The cinema trade merely asks that it shall not be taxed into bankruptcy, for that can only add to the general distress and still further diminish the national income.

Some of the results of this unjust tax may be illustrated by the figures of two theatres chosen at random. The figures quoted can be substantiated at any time, and do not represent the worst cases, but a fair average.

Theatre A.
The running costs, including rent, rates, hire of films cost of orchestra, music, wages, salaries, repairs, &c. are now £250 per week.
The total receipts are £300 per week.
The entertainment tax on this is £75, showing a weekly loss of £25, or an annual loss of £1,250.

Theatre B.
Running costs, as above £125 per week.
Total receipts ..... 135 per week.
Entertainment Tax ..... 33 per week.
Showing a weekly loss of £23, or an annual loss of £1,150

These figures, typical of the entire trade, show that the film industry—together, doubtless, with other industries—is being taxed beyond its strength. This process of bleeding the trade by imposing an annual loss can go on for a few months, or even a year or two, in a few cases, but the end is destruction. It cannot be wise taxation which annihilates the business which is taxed.

MISS VESTA TILLEY (LADY DE FRECE).
Policy of Bleeding Fatal to Artists.

I oppose the Entertainment Tax because I feel for those among whom I worked for so many years. I feel that the Government policy of bleeding entertainment to death will be fatal to managements and ruinous to the well-being of artists, the musicians and the staffs generally. I have, too, always felt that the tax hits the public very hard. I know it is said that the public pay, grudgingly, perhaps, but none the less with the feeling that after all it is "inevitable." I daresay this is true, though I doubt the "inevitableness," but as one who has lived all her life in the world of entertainment, I know perfectly well that in most parts of the country people have to limit their expenditure on relaxation or recreation in music hall, theatre or cinema. Moreover, they must have now to fall back upon the cheaper seats, and when you find this, as I am told you do find it generally in the country to-day, one feels that my old friends of the half-a-crown and shilling seats will be very hard hit indeed by the practical disappearance of those two popular parts of any house.

I am, therefore, a whole-hearted supporter of any movement for the relief of the industry from the burden of this tax. It pains an old hand like myself to see it going down-hill owing to a slow process of being bled to death, and I sorrow for those poor victims of a method of taxation which takes small heed of the suffering of individuals provided the revenue can be increased at their expense.

MISS JOSE COLLINS.
"No Use Feeding the Goose With Arsenic."

In my opinion the tax is absolutely iniquitous. I am quite convinced that one of the outstanding causes of the shyness of many people nowadays for the theatre is the Tax. One need only have the smallest modicum of imagination to see the reason for this. A man knows that stalls are 10s. 6d., say, and decides to take two. He finds that the tax on these two brings the figure up to 24s. instead of 21s. Though he may buy the tickets that time it leaves a nasty taste in his mouth, and next time second thoughts will result in his staying at home. It is more or less a subconscious process. This constant mental irritant can only result in the long run in the death of the theatre-going habit. It has the same insidious effect as repeated doses of arsenic have on the human body.

Relieve the theatre of the Entertainment Tax and one industry at any rate will commence to revive. It is no use feeding with arsenic the goose that lays the golden eggs.

MISS GLADYS FFOLLIOTT.
The Tax is Producing a Real Crisis.

The only argument for the Entertainment Tax is "that it is the most easily collected tax in England." Possibly, but is that an argument that it is a fair tax, or a just tax, or even a sound tax?

The tax lowers the earning capacity of artists, actors, and musicians generally. The touring managers suffer from the same unfortunate influences created by the tax, since it is becoming increasingly difficult for the lesser managements to pay their way, and they perceive a readiness nowadays to shut down altogether at certain times when business is usually "slack," but at which, not wishing to add to the ranks of the unemployed, most houses have kept open hitherto. And, of course, every cinema—and they are even more severely taxed than other places of entertainment—are hit heavily by the tax and are appealing for relief.

Those therefore who scoff at this movement for relief should recollect that it is absolutely unanimous—maybe for the first time in the history of the industry; that the entertainment business is as much an industry as any other, and that unless it is financially prosperous it cannot continue, that the West End, successful or the reverse, is but a relatively small factor, apart from influence in which it is predominant, in the whole structure and that the depression invading long since all entertainment concerns—certainly since April last—is producing a real crisis which all the questionings in the world cannot unfortunately prove to be avoidable, unless relief from the tax is granted.

FURTHER FIGURES AND OPINIONS.

Below we give a further selection from figures relating to the tax, followed by the opinions of those supplying the information. The statistics in most cases relate to the year ended December 31 last, or else to the last completed financial year. Reference numbers corresponding to the facts supplied us have been given where requested.

TAX IN EXCESS OF LOSS.

C. H. LONG, MASCOT CINEMA, 511, LONDON ROAD, WESTCLIFF-ON-SEA.
Amount paid in tax £1,340 0 0
Accounts not yet made up
Tax has proved most detrimental.

H. A. ARNOLD, HADLEIGH PICTURE HOUSE, LTD., HADLEIGH, SUFFOLK.
Amount paid in tax £432 0 0
Excess over year's loss 300 0 0
Tax has caused diminution in receipts, and to being financially restricted from showing only the best films and those nearer release date. Also been forced to close down three days a week. The figures are from balance-sheet to June 30, 1921, and are more adverse to-day.

A. G. CORNELIO TRESTRAIL, PICTURE HOUSE, EAST-STREET, SOUTHAMPTON.
Amount paid in tax £1,259 0 8
Excess over year's loss 1,009 0 8
Tax has killed business stone dead.

H. SOLOMON, EMPIRE THEATRE, EBBW VALE.
Amount paid in tax £2,745 9 1
Excess over year's loss ..... £700 (about)
Tax has affected business. Made loss in 1921 of £2,000. Think that was responsible for 90 per cent. of it.

SIDNEY FOSTER, COUNTY THEATRE, ST. ALBANS.
Amount paid in tax ..... £2,000 (about)
Loss on year.
Tax has affected business very much.

J. H. CALVERT, PICTURE HOUSE, BSTON (S.O.), YORKS.
Amount paid in tax £201 0 0
Excess over year's loss 131 0 0
Tax has affected business very badly.

BARTON PICTURES, LTD., CENTRAL HALL, BARTON-UNDER-NEEDWOOD, BURTON-ON-TRENT.
Amount paid in tax £87 8 8
Excess over year's loss 44 16 9
Tax has affected business ruinously.

ALFRED H. SUGDEN, ABBEY ROOMS KINEMA, RAMSEY, HUNTINGDON.
Amount paid in tax £355 0 0
Excess over year's loss 228 0 0
Tax will wipe out all cinemas in small towns and villages.

E. C. BELL, PICTURE HOUSE, ARMBANK.
Amount paid in tax £295 15 0
Excess over year's loss 245 0 0
Tax has killed business stone dead. Closed five months in summer. Places like this should be exempt; population, 1,500.

REF. NO. E 12 (LANCASHIRE).
Amount paid in tax £3,552 0 0
Excess over year's loss 3,426 0 0
Tax has proved very detrimental, as audiences want cheaper admission, and, consequently, turn to the pictures. Rates, taxes, salaries, &c., are up and receipts down.

REF. NO. E 13 (WALES).
Amount paid in tax £1,980 12 9
Loss on year.
Tax is driving patrons to cheaper seats.

REF. NO. E 14 (SUSSEX).
Amount paid in tax £781 14 11
Excess over year's loss 487 14 11
Tax has turned useful profit into heavy loss.

REF. NO. E 15 (LANCASHIRE).
Amount paid in tax £976 14 0
Excess over year's loss 824 0 0
Tax has affected business adversely. Should be a percentage on gross returns.

REF. NO. E 16 (SURREY).
Amount paid in tax £1,629 7 9
Excess over year's loss 1,574 0 0
Tax has entirely swallowed profits.

REF. NO. E. 17 (SUSSEX).
Amount paid in tax £630 0 0
Excess over year's loss 500 0 0
Tax has affected business, as prices of seats are too heavy owing to tax.

REF. NO. E 20 (HANTS).
Amount paid in tax £321 1 10
Excess over year's loss 226 19 10

REF. NO. E. 21 (YORKSHIRE).
Amount paid in tax £2,572 17 2
Excess over year's loss 2,047 9 9

REF. NO. E 26 (ISLE OF WIGHT).
Amount paid in tax £1,278 18 9
Loss on year 1,795 5 1
Tax has affected business, compelling us to close down.

REF. NO. E 28 (SUSSEX).
Amount paid in tax £929 0 0
Excess over year's loss 700 0 0

REF. NO. E 30 (GLOUCESTERSHIRE).
Amount paid in tax £318 0 0
Relation to year's loss ..... 16 2/3 per cent.
Tax has had decidedly detrimental effect.

REF. NO. E 30A (SURREY).
Amount paid in tax £643 5 0
Excess over year's loss 108 1 6
Tax has ne[illegible]

REF. NO. E 31 (LONDON SUBURB).
Paid in tax (9 [illegible] £2,069 0 0
Excess over 9 months' loss 1,250 0 0
Tax has affected business very greatly.

REF. NO. E 32 (SHROPSHIRE).
Amount paid in tax £480 0 0
No profit for last 4 months.
Tax has affected business a great deal.

REF. NO. E 33 (KENT).
Amount paid in tax £1,504 0 0
Accounts not complete. Probable loss.
With railway and other wages going down have had a falling off. Tax, at any rate, should be reduced.

REF. NO. E 34 (KENT).
Amount paid in tax £318 0 0
Accounts not complete. Probable loss.
Same remarks as E 33.

REF. NO. E 35 (ESSEX).
Amount paid in tax £1,314 12 0
Excess over year's loss 764 12 0
Tax has absolutely murdered business.

REF. NO. E 36 (WARWICKSHIRE).
Amount paid in tax £2,972 11 8
Estimated loss 2,500 0 0

REF. NO E 37
Amount paid in tax £5,621 0 9
Excess ove[illegible] year's loss 3,621 0 9
Tax did not affect business during war, but now does vitally.

REF. NO. E 38 (STAFFS).
Amount paid in tax £3,230 5 2
Estimated loss 1,500 0 0
Same remarks apply as to E 37.

REF. NO. E 61 (KENT).
Amount paid in tax £502 9 8
Excess over year's loss 269 9 8
Tax has affected business. There is general demand for cheaper seats.

REF. NO. E 62 (LINCOLNSHIRE).
Amount paid in tax £416 0 0
Excess over year's loss 166 0 0

REF. NO. E 63 (SUSSEX).
Amount paid in tax £1,649 10 3
Excess over year's loss 2,149 10 3
Tax has affected business by driving clients to cheaper seats. Since tax imposed, have paid in all £8,727 5s. 5d., and made loss of £1,394.

REF. NO. E 64 (GLOUCESTERSHIRE).
Amount paid in tax £2,316 13 6
Excess over year's loss 475 0 0
Tax has reduced patronage 50 per cent.

REF. NO. E 65 (KENT).
Amount paid in tax £1,912 4 6
Excess over year's loss 44 18 3
Tax has affected business by preventing cinemas raising prices, which they need in order to cope with more expensive bookings.

REF. NO. E 66 (SURREY).
Amount paid in tax £517 12 7
Excess over year's loss, about 400 0 0
Tax has affected business by curtailing spending power of public on amusements. Attend once instead of twice weekly.

REF. NO. E 67 (BUCKS).
Amount paid in tax £172 3 9
Excess over year's loss 160 0 0
Tax has affected business by turning profit into a loss, and reducing gross takings.

REF. NO. E 68 (MONMOUTHSHIRE).
Amount paid in tax £526 18 4
Excess over year's loss 457 19 10
Tax has affected business very detrimentally.

REF. NO. E 69 (SOMERSET).
Amount paid in tax £906 0 0
Excess over year's loss 400 0 0
Tax has affected business, as public patronise cheaper seats.

REF. NO. E 70 (NORFOLK).
Amount paid in tax £319 14 2
Excess over year's loss 163 0 0

REF. NO. E 71 (ESSEX).
Amount paid in tax from May 2 to December 31, 1921 .... £3,778 3 11
Excess over loss (same period) about 778 0 0
Business has been ruined by tax. Had to discharge five people past few months.

REF. NO. E 72 (FLINTSHIRE).
Amount paid in tax £2,155 0 0
Financial year not ended. Loss of £1,500 expected. Tax has affected business very adversely.

REF. NO. E 73 (NOTTS).
Amount paid in tax £566 16 4
Loss. Could pay no dividend this year owing to tax. Will certainly close us down, as running at great loss. Tax must be abolished to carry on successfully.

REF. NO. E 86.
Amount paid in tax £356 5 0
Excess over year's loss 204 5 0
Tax has affected business. Industrial district with much unemployment, and tax is serious item.

REF. NO. E 87 (DEVON).
Amount paid in tax £99 15 9
Excess over year's loss 88 15 9
Tax has affected business through having to charge excessive prices.

REF. NO. E 88 (SUFFOLK).
Amount paid in tax £484 0 0
Excess over year's loss 16 0 0
Tax has affected business and made it almost impossible to carry on.

REF. NO. E 89 (YORKS).
Amount paid in tax £180 0 0
Excess over year's loss 200 0 0
Tax has driven patrons into cheaper seats and diminished attendances.

REF. NO. E 90 (GLAMORGAN).
Amount paid in tax £1,268 14 6
Excess over year's loss 668 14 6
Tax has affected business adversely.

REF. NO. E 91 (WARWICKSHIRE).
Amount paid in tax £1,066 14 8
Tax considerably in excess of year's loss.
Tax has affected business.

REF. NO. E 92 (Co. DURHAM).
Amount paid in tax £2,391 10 5
Excess over year's loss 1,695 1 3
Tax has affected business adversely.

REF. NO. E 93 (RHONDDA).
Amount paid in tax £1,274 15 3
Excess over year's loss 924 15 3
Tax has affected business. Were closed from Whitsun to August Bank Holiday week—a matter of ten weeks.

REF. NO. E 94 (STAFFS).
Amount paid in tax £1,412 7 9
Excess over year's loss 1,200 0 0
Tax has affected business. Have had to reduce staff, and salaries to remainder. Tax wicked imposition. Means closing down for lots of theatres.

REF. NO. E 95 (KENT).
Amount paid in tax £181 1 2
Excess over year's loss 385 3 9
Tax has affected business. Being working-class neighbourhood tax has hit us very hard.

REF. NO. E. 111 (YORKS.).
Amount paid in tax £2,700 0 0
Excess over year's loss 700 0 0

REF. NO. E. 112 (WILTS.).
Amount paid in tax £1,196 0 0
Excess over year's loss 615 0 0
Tax has affected business badly.

REF. NO. E. 113 (YORKS.).
Amount paid in tax £670 0 0
Year's loss over 500 0 0
Can't carry on much longer unless tax reduced or abolished, as cannot reduce prices to public.

REF. NO. E. 114 (PEMBROKESHIRE).
Amount paid in tax £107 11 8
Excess over year's loss 68 0 0
Tax has affected business, causing attendance to decrease, thereby showing loss.

REF. NO. E. 115 (LONDON SUBURB).
Amount paid in tax year ending Sept. 7 ..... £2,221 8 11
Excess over year's loss year ending Sept. 7 ..... 1,754 5 5
Tax has affected business. Without it could have reduced prices, done better business, and employed more workers.

REF. NO. E. 116 (LANCASHIRE).
Amount paid in tax £1,379 12 2
Excess over year's loss 340 13 1
Tax has made profitable working impossible. Caused unemployment through cutting down staff.

REF. NO. E. 117 (SOMERSETSHIRE).
Amount paid in tax £116 6 8
Excess over year's loss 108 6 8
Could have paid dividend but for tax.

REF. NO. E. 118 (KENT).
Amount paid in tax, nine months £2,333 3 1
Excess over year's loss, nine months 2,215 3 5

REF. N. E. 119 (FIFE).
Amount paid in tax £752 11 2
Excess over year's loss 654 17 5
Tax has proved ruinous to business.

REF. NO. E. 120 (GLAMORGAN).
Amount paid in tax £850 0 0
Excess over net profit, about 450 0 0
Tax has affected business. Owing to lack of money people come once a week or fortnight. Many unable to come at all, owing to high charge due to tax.

TAX IN EXCESS OF PROFIT.

NEW CENTURY PICTURES, LTD.
Amount paid in tax £47,000 0 0
Excess over net profit 31,968 0 0
Tax has affected business very badly.

GEORGE WRIGHT, THE PICTURE HOUSE, EASTLEIGH.
Amount paid in tax (average) £1,000 0 0
Excess over net profit 800 0 0
Tax has affected business as there is no reduction in films and slump in business. Tax ought to be 20 per cent. of gross instead of unjust scale.

CHARLES W. STANLEY, PARADE CINEMA, MARGATE.
Amount paid in tax £2,433 14 6
Excess over net profit 1,372 0 0
Tax is killing the business.

A. C. CURTIS, STERRINGTON HALL, STERRINGTON, SUSSEX.
Amount paid in tax, 5 months £128 0 0
Excess over net profit 5 months 16 18 0
Tax has affected business, as audiences buy cheaper seats. Would spend 1s., instead of 9d.—loss of 5d. to cinema.

BURNTISLAND CINEMA HOUSE, CROMWELL-ROAD, BURNTISLAND.
Amount paid in tax £745 7 9
Excess over net profit 358 0 0
Tax has affected business, its high rate having a prejudicial effect.

THORNE AND MARPLES, GROVE CINEMA, HAZEL GROVE, CHESHIRE.
Amount paid in tax £1,074 0 0
Excess over net profit (estimated, audit not complete) 761 0 11
Consider reduction of tax would be beneficial to business.

A. G. SHAND, LYCEUM, FORRES, N.B.
Amount paid in tax £416 13 2
Excess over net profit 276 0 0
Tax has practically killed business. Have lost money every week since November, 1921.

GEORGE S. HOGG (SEC.), CARNOUSTIE PUBLIC HALL (THE PAVILION), LTD., CARNOUSTIE.
Amount paid in tax £551 16 6
Excess over net profit 146 2 5
Patrons occupy cheaper seats. This more apparent as money gets scarcer.

J. ENGLAND, PALACE, BIRMINGHAM.
Amount paid in tax £1,000 0 0
Excess over net profit 650 0 0
Tax has affected business very much.

J. ENGLAND, LYRIC CONCERT HALL, BIRMINGHAM.
Amount paid in tax £450 0 0
Excess over net profit 350 0 0
Tax is killing this hall.

TOWN HALL CINEMAS, PULLEN AND BROWNE FILM CO., WALLASEY.
Amount paid in tax (estimated) £1,100 0 0
Excess over net profit (estimated) 800 0 0
Tax has cut down profits 50 per cent. at least. Doubt if can carry on much longer.

REF. NO. E 18 (LANCASHIRE).
Amount paid in tax £44,319 1 8
Excess over net profit 14,657 12 7

REF. NO. E 19 (KENT).
Amount paid in tax £2,741 1 8
Excess over net profit 1,964 1 8
Tax has the strangle-hold on business.

REF. NO. E 22 (HANTS).
Amount paid in tax £5,902 0 0
Excess over net profit 2,400 0 0

REF. NO. E 23 (HANTS).
Amount paid in tax £5,188 0 0
Excess over net profit 4,600 0 0

REF. NO. E 24 (GLAMORGAN).
Amount paid in tax £5,311 0 0
Excess over net profit 4,300 0 0

REF. NO. E 25 (ESSEX).
Amount paid in tax £4,188 0 0
Excess over net profit 3,280 0 0

The theatres represented by E 22 to E 25 in one proprietorship carry the following comments:—There is not the slightest doubt that the tax is having a seriously adverse effect upon the business, as it is driving the patrons into a cheaper range of seats than was their habit during more prosperous days. This I have proved by the fact that many "standard" attractions have recently played to as many people as two years ago, but to a considerable reduction in receipts. Also I know personally hundreds of patrons used to be weekly or monthly visitors to the theatre, but who now frankly state they can only afford to come monthly and quarterly respectively. Between whiles they go to the cinemas, from which probably a corresponding number of the poorer patrons stay away altogether.
Were the tax abolished it would in numerous cases permit of an adjustment of prices whereby benefit would accrue to both the manager and the public, and if in this way only 20 per cent. of the present tax was diverted into the coffers of the management it would save many theatres from disaster, and with the other 80 per cent. remaining in the pockets of the public it would increase their spending power in the direction of other businesses which is bound eventually to bring still further increase of business to the entertainment world.

REF. NO. E 27 (ESSEX).
Amount paid in tax £1,407 19 5
Excess over net profit 396 0 0
Tax has proved most detrimental to business.

REF. NO. E 29 (SUSSEX).
Amount paid in tax £620 16 4
Excess over net profit 411 18 11
Tax has affected business, as patrons purchase cheap seats instead of higher-priced ones.

REF. NO. E 39 (LONDON SUBURB).
Amount paid in tax £1,687 10 0
Over 5 times in excess of net profit.
Tax has affected business badly.

REF. NO. E 40 (SURREY).
Amount paid in tax £1,146 0 0
Excess over net profit 970 0 0
Tax has proved great handicap.

REF. NO. E 41 (HANTS).
Amount paid in tax £300 0 0
Excess over net profit 200 0 0
Tax has affected business considerably all round, but specially the 1s. 3d. seats, keeping more than half of them empty.

REF. No. E 42 (YORKSHIRE).
Amount paid in tax £530 11 5
Excess over net profit 432 9 1
Tax has kept people away.

REF. NO. E 43 (SCOTLAND).
Amount paid in tax £11,458 0 0
Tax was greater than net profit.
Tax has affected business.

REF. NO. E 44 (NOTTS.).
Amount paid in tax £3,260 11 1
Excess over net profit 2,560 11 1
Tax has affected business.

REF. NO. E 45 (STAFFS.).
Amount paid in tax £995 0 10
Excess over net profit 668 14 8
Tax injuring business more and more each month. Patrons' wages cut down here, and lower than pre-war.

REF. NO. E 46 (STAFFS.).
Amount paid in tax £2,434 12 2
Excess over net profit 2,042 10 2
Tax has injured business very much, especially last six months.

REF. NO. E 47 (ESSEX).
Amount paid in tax £2,451 0 0
Excess over net profit 1,236 0 0
Tax has affected business adversely. The cheaper seats are patronised out of all proportion to higher priced, preventing commensurate return on expenditure.

REF. NO. E 48 (CHESHIRE).
Amount paid in tax was four times net profit.
Tax has undoubtedly had a very detrimental effect on business.

REF. NO. E 50 (YORKS).
Amount paid in tax £4,968 16 6
Excess over net profit 3,691 4 7
Tax has affected business most seriously.

REF. NO. E 51 (YORKS).
Amount paid in tax £4,035 3 10
Excess over net profit 2,543 1 4
Tax has affected business most seriously.

REF. NO. E 52 (CORNWALL).
Amount paid in tax £223 0 0
Excess over net profit 133 0 0
Tax has affected business.

REF NO. E 53 (YORKS).
Amount paid in tax £10,583 8 9
Tax has affected business very adversely.

REF. NO. E 54 (SOMERSETSHIRE).
Amount paid in tax £991 0 2
Excess over net profit 816 17 8
Tax has affected business. Public resent it and better-class seats suffer.

REF. NO. E 55 (DEVON).
Amount paid in tax (approximately) £850 0 0
Excess over net profit (approximately) 650 0 0
Tax is gradually choking business to death.

REF. NO. E 56 (GLOUCESTERSHIRE).
Amount paid in tax £1,617 4 7
Excess over net profit 1,487 0 0
Tax has reduced patronage 50 per cent.

REF. NO. E 57 (CO. DURHAM).
Amount paid in tax £279 0 0
Excess over net profit 157 0 0
Tax has affected business seriously.

REF. NO. E 58 (NORFOLK).
Amount paid in tax (approximately) £2,750 0 0
Excess over net profit (approximately) 2,500 0 0
Tax has affected business adversely.

REF. NO. E 59 (LEICESTERSHIRE).
Amount paid in tax £522 13 11
Excess over net profit 362 7 1
Tax has affected business, as people come once weekly instead of twice.

REF. NO. E 60 (HANTS).
Amount paid in tax £4,240 0 0
Tax equalled 54 per cent. of profit.
Tax is equivalent to the strangle-hold.

REF. NO. E 74 (YORKS).
Amount paid in tax £6,426 0 0
Excess over net profit 1,357 0 0
Tax has injured business.

REF. NO. E 75 (WORCESTERSHIRE).
Amount paid in tax £121 6 7
Far and away in excess of net profit.
Tax has affected business very adversely. Difficult to make profit at all.

REF. NO. E 76 (HANTS).
Amount paid in tax £521 14 2
Excess over net profit 448 12 9
Tax makes it practically impossible to keep going.

REF. NO. E 77 (YORKS).
Amount paid in tax £1,300 0 0
Excess over net profit 1,000 0 0
Tax has affected business a great deal. Prices too high for spending capacity of public.

REF. NO. E 78 (FIFE).
Amount paid in tax £398 4 8
Excess over net profit ..... (about) 350 0 0
Tax makes it nearly impossible for a small company to carry on.

REF. NO. E 79 (Co. DURHAM).
Amount paid in tax £4,098 13 5
Excess over net profit 2,848 0 0
Tax has affected business disastrously during last nine months.

REF. NO. E 80 (Co. DURHAM).
Amount paid in tax £1,719 9 3
Excess over net profit 1,086 0 11
Tax has affected business seriously. Compels low prices of admission in working-class districts.

REF. NO. E 81 (NORTHAMPTONSHIRE).
Amount paid in tax £3,375 12 3
Excess over net profit 2,919 9 10

REF. NO. E 82 (DUMFRIESSHIRE).
Amount paid in tax £831 14 9
Excess over net profit 621 11 6
Tax has affected business very badly last nine months.

REF. NO. E 83 (SURREY).
Amount paid in tax £764 0 0
Excess over net profit ..... approximately 600 0 0
Tax has affected business, causing considerable diminution.

(Continued on following page)

ENTERTAINMENT TAX.

(Continued from preceding page.)

REF. NO. E 84 (LANCASHIRE).
Amount paid in tax £650 19 1
Excess over net profit 230 0 0
Tax makes all the difference between keeping the place going or closing down.

REF. NO. E 85 (NORFOLK).
Amount paid in tax £340 0 0
Excess over net profit 280 0 0
Tax has affected business very much. Makes a just-paying concern into a losing concern.

REF. NO. E 86 (CUMBERLAND).
Amount paid in tax (year ending July 30, 1921) £3,247 0 0
Excess over net profit (year ending July 30, 1921) 1,794 0 0
Tax has affected business seriously, and more as unemployment has become more acute. A number of better-class companies are going off the road, and their place has to be taken by inferior attractions, making matters worse. You will note my trading year includes a large portion of the good business period, but from last spring and during the summer we frequently lost from £30 to £50 per week, while paying about the same amount in Entertainments Tax—that is, without the tax, expenses might have been met. Next summer will probably mean a long closure, adding to unemployment.

REF. NO. E 96 (YORKS).
Amount paid in tax (July to December) £1,567 13 1
Excess over net profit (July to December) 931 0 0
Tax has reduced attendance, prevented reasonable increase in prices, and made concern an unbusinesslike proposition.

REF. NO. E. 97 (YORKS.).
Amount paid in tax £478 8 11
Excess over net profit, about 450 0 0
Tax has affected business very considerably. People in small town cannot afford tax.

REF. NO. E 98 (STAFFS).
Amount paid in tax £280 0 0
Excess over net profit 63 0 0
Tax has affected business in every way.

REF. NO. E 99 (SOMERSET).
Amount paid in tax £359 9 2
Excess over net profit 227 3 1½
Tax has affected business detrimentally.

REF. NO. E 100 (ESSEX).
Amount paid in tax £1,187 0 0
Tax was four times profit, and has affected business to great extent.

REF. NO. E 101 (YORKS).
Amount paid in tax £2,256 5 0
Excess over net profit 1,816 5 0
Tax has affected business, patrons taking cheaper seats, and only once weekly, instead of twice.

REF. NO. E 102 (GLAMORGAN).
Amount paid in tax £858 14 0
Excess over net profit 795 4 0
More would attend if prices lower.

REF. NO. E 103 (LONDON SUBURB).
Amount paid in tax to June 30, 1921 ..... £1,861 16 1
Excess over net profit to June 30, 1921 ..... 1,424 0 0
Patrons going into cheaper seats.

REF. NO. E. 104 (CHESHIRE).
Amount paid in tax (seven months) £884 0 0
Excess over net profit (seven months) 400 0 0
Reduction of tax means greater spending for patrons.

REF. NO. E. 105 (YORKS).
Amount paid in tax £2,172 0 0
Excess over net profit 1,600 0 0
Lower tax would mean better attendances.

REF. NO. E 106.
Amount paid in tax £2,247 0 0
Excess over net profit: About the same figure.
People go into cheaper seats.

REF. NO. E 107 (YORKS).
Amount paid in tax £2,328 8 2
Excess over net profit: Profit nil; just balanced.
Tax has affected business adversely. Held our own only.

REF. NO. E 108 (LONDON SUBURB).
Amount paid in tax £4009 0 0
Excess over net profit 503 0 0
People taking cheaper seats.

REF. NO. E 109 (GLAMORGAN).
Amount paid in tax £858 15 2
Excess over net profit 205 0 0
No experience. Opened since tax imposed.

REF. NO. E 110 (GLOUCESTERSHIRE).
Amount paid in tax £2,210 16 1
Excess over net profit 1,350 0 0
Tax has affected business by causing exhibitor to reduce price of seats so that addition of tax shall not make them prohibitive.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—

J. W. Rowley—Wednesday, Feb. 8.
Mrs. Patrick Campbell—Thursday, Feb. 9.
Eva Moore—Thursday, Feb. 9.
Sir Anthony Hope—Thursday, Feb. 9.
Lottie Addison—Thursday, Feb. 9.
Ivan Berlyn—Friday, Feb. 10.
Sybil Carlisle—Friday, Feb. 10.
Norman McKinnell—Friday, Feb. 10.
Mona Vivian—Saturday, Feb. 11.
Lydia Flopp—Saturday, Feb. 11.
Mrs J. Pitt-Hardacre—Saturday, Feb. 11.
Marie Lloyd—Sunday, Feb. 12.
Hugh Marleyn—Sunday, Feb. 12.
Edgar Bateman—Tuesday, Feb. 14.
V. Birkett—Tuesday, Feb. 14.

"RUDDIGORE."

At the Princes.

The Princes Theatre continues to be the rendezvous of old and young, and, to echo with whole-hearted applause as on earlier first nights when Gilbert and Sullivan masterpieces have been staged. "Ruddigore" is quite up to the Gilbertian tradition from the very title to the last line of the libretto, displaying a fanciful genius and whimsical humour delightfully refreshing in an era not very strong as regarding the general run of plots for musical dressing. Sullivan enters into the humour and quasi-grand opera style wholeheartedly. Staging, as usual, was excellent, and the chorus better than ever.

Sir Ruthven Murgatroyd, played by Henry Lytton, left nothing to be desired. Derek Oldham as Richard Dauntless dancing superbly.

Leo Sheffield as Sir Despard Murgatroyd was in fine form, dancing lightly as any and acting with dignity; and Robert McQueen as Old Adam Goodheart sang sonorously to the delight of all who love a deep bass. Elsie Goram and Marguerite Kynaston played small parts well. Elsie Griffin as Rose Maybud singing well. Sir Roderic Murgatroyd in the impersonation of Darrell Fancourt, gave every satisfaction, and Catherine Ferguson as Mad Margaret had a great part to her liking, with Bertha Lewis in the part of Dame Hannah.

FRANK GOMEZ.

Mr. Frank Gomez, the well-known conductor and composer, has been appointed conductor of the Sussex Concert Orchestra in the West Pier Concert Hall, Brighton.

BRANSBY WILLIAMS IN BIRMINGHAM.

Mr. Bransby Williams makes a welcome appearance with his own company at the Prince of Wales Theatre, in the three-act play, based on "David Copperfield," by Walter Fredk. Evelyn. There was a good house of serious followers of the drama in spite of the bitter cold. Mr. Bransby Williams assumed the dual rôles of the ineffable Micawber and Peggoty, the kindly fisherman, and gave a finished and hearty interpretation of the invincible optimist and a sympathetic study of Peggoty. A feature of the scenery is the storm, which is realistically done. The company is an extremely capable one, and act with real artistry. Mr. Leslie Barrie finely portrays the headstrong Steerforth; while Mr. Frederick Keen's David Copperfield grows on one most agreeably. Miss Nellie Hook and Miss Minnie Waterford very ably of the rôles of Mrs. Micawber and Betsy Trotwood; one could have nothing but praise for Miss Mamie Thorpe as the jealous Rosa Dartle and the comfortable Mrs. Gummidge combined; and Miss Diana Fielding as Mrs. Steerforth. Miss Katherine Carlton as Emily, and Miss Nina Gerard as Agnes, were all satisfactory. Miss Carlton perhaps especially in a difficult part. Mr. Wilfred Launceston's Uriah Heep was a boldly insinuating study; and Mr. W. Lorrimer was efficient as Ham and Mr. Wickfield. The performance was given a fine reception on its opening of the provincial tour.

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CONCERT PARTIES ON TOUR.

AEROS CONCERT PARTY.—Feb. 6, R., Swansea.
A LA MODE.—Feb. 6, O.H., Workington.
ARCADIANS, THE.—Feb. 6, Albert Hall, Leeds.
BRITANNICS, THE.—Feb. 6, Pav., Newbury.
CATLIN'S ROYAL PIERROTS.—Feb. 6, Montgomery Hall Sheffield; 13, Montgomery Hall Sheffield.
CIGARETTES, THE.—Feb. 6, Derby.
CUPIDS, THE.—Feb. 6, Folkestone.
FARCE.—Feb. 6, Assembly Rooms, Chester; 13, Rusholme Pav., Manchester.
IDEALS, THE.—Feb. 6, Town Hall, Sale.
NEW CADETS.—Feb. 6, D.P., Eastbourne; 13, D.P., Eastbourne.
NOTIONS.—Feb. 6, Palace, Whitstable.
NOVELTY.—Feb. 6, Lyric, Hull.
QUALITIES.—Feb. 6, Royal Cinema, Cleethorpes.
QUIXOTES.—Feb. 6, Rusholme Pavilion, Manchester.
RAMBLERS, THE.—Feb. 6, Stafford.
SEVEN NOBODIES, THE.—Feb. 6, Palace, Rushden.
SPOOMY SET.—Feb. 6, O.H., Tunbridge Wells.
SUMMITS, THE.—Feb. 6, Emp., Carmarthen.
TRISCATILES, THE. — Feb. 6, Picture House, Cirencester.

CONCERT PARTY NOTES.

Optimists.

This week's attraction at the Assembly Rooms, Salisbury, is Mr. Will Catlin's Optimists. On their first visit to Mr Austin Pilkington's popular house of amusement they present a very smart programme, and were well received. They include Miss Jessie Crone, contralto and low comedy artist; Miss Gladys Marsden, soprano; Miss Renee Richards, comedienne; Mr. Frank A. Terry, entertainer and speciality dancer; Mr. Tempest B. Clayton, solo pianist; Mr. Griffiths Moss, comedian; Mr. Victor Keith, light comedian.

MAURICE PIENA.

We have received for review six numbers by Henri Fevrier, published by Maurice Piena. These are amongst the most beautiful numbers that have been written for orchestra for a long time. They are divided into light and serious melodies. The first is a haunting little melody, called "The Dream Fairy," written for solo violin, piano, and strings. "The Gloaming" is a romance which commences with a simple melody in the violins; as a second theme, the 'cellos join in with a counter melody in form of a duo, and the violins bring this number to a broad and peaceful close.

"The Fall of the Leaf" is a 'cello solo all through, although the solo part is cued in in the violins. Being in the finer key, it sustains a pathetic and dramatic theme, on simple lines, and should become a very popular number.

"Round the Fireside" is lighter, flowing, and graceful. Two other numbers, "To the Lady Love" and "To a Princess," are also lighter, and would be very useful for restaurant and hotel work. The musician in search of attractive music would do well to turn his attention to these numbers.

"WEDDING BELLS."

In our review last week of "Wedding Bells," the vocal and instrumental fox-trot, under he heading of "Married Music," we omitted to mention the name of the publishers. Messrs. W. Paxton and Co., Ltd., of 95, New Oxford-street, W.C.1.

LEAGUE OF BRITISH ARTISTS.

At the League of British Artists' concert at the Steinway Hall on the 23rd ult. Miss Muriel Farquhar proved herself to be a soprano with a good, clear upper register, and justified her ambitious choice of the Doll's Song from Offenbach's "Tales of Hoffman." Mr. Sydney Sanderson is the possessor of a pleasant, light, and unforced tenor voice which stood him in good stead in Hewison's attractive "In My Little Land of Dreams" (lyric by M. J. Hedley Drummond). Miss Dorothy Hawkins was well suited with Rubens' wistful "I Love the Moon," and Miss Constance Bonné sang Maude Day's "Arise O Sun." Vocally, Miss Dorrée Fell's rendering of "Softly Awakes the Heart" was reasonably good, but she suggested little of the langorous allurement that lies behind it. Miss Marion Lees supplied light numbers, including "Jumpers," at the piano.

An interesting item was provided by Mr. Henry Wootton, an oboe soloist. Garimonde's "Tyrolienne Varie" was at any rate a suitable medium for the exploitation of that ancient and plaintive instrument. Miss Marian Herron got plenty of expression into a Kreisler Variation on the violin, and Miss Olga Mead included some ever-welcome MacDowell morceaux in her pianoforte contributions. Recitations and monologues were provided by Miss Jessie Fisk and Miss Peggy Fergusson, whilst Miss Violet M. Abbott accompanied very ably.

"THE SALON" REVIVES.

One of the best features of the pre-war artistic life has been revived. This is the series of functions which, under the title of "The Salon," used to prove such an agreeable rendezvous for the artist and scientist eight years ago. Mrs. Donald Ferguson, who is the ruling genius of this revived organisation, had provided a little attractive entertainment for the many and distinguished members who attended the second Soiree held at Leighton House on Tuesday, the 31st ult. Interesting features were the singing of Mme. Manna Karina, who included a racy little Armenian folk-song in her contributions, and the recitation of Mrs. Albert Bradshaw. But the greatest success of all was scored by a fine virile tenor, M. Ivor Thomas, who did splendid justice to Rudolph's well-known aria, "Thy Tiny Hand is Frozen," from the first act of "La Boheme." Among those who attended this entirely delightful function in such fitting surroundings were Lady Glencunner, Lord and Lady Swathling, Sir John and Lady Butcher, and the Belgian Ambassador.

C.A.A. Annual Dinner.

Sir William Bull, M.P., will occupy the chair at the second annual dinner of the Concert Artists' Association, to be held, on Sunday, at the Hotel Cecil. The reception will be at 5.30 and the dinner at 6, after which there will be music and dancing. Sir William Bull is bringing several distinguished guests, and among those who will be present are Sir Landon Ronald and Miss Carrie Tubb.

C.A.A. "AT HOME."

N.S.L.'s Donation.

Mr. Henry Mills, L.C.C., secretary of the National Sunday League, was chairman at the Concert Artists' Association's ninth "At Home" held at St. George's Hall on Sunday evening, and he received a cordial welcome from a large audience.

During the interval Mr. John Humphries, chairman of the committee, accompanied by Mr. Mills, appeared on the stage, and in introducing the secretary of the N.S.L., said that wherever artists congregated the name of Mr. Henry Mills was a household word. He was a man of many and various activities, and as secretary of the National Sunday League he was the greatest employer in the concert profession throughout the British Isles. Therefore it was singularly proper that he should be present that evening. A large number of the members of the Association were working for the Sunday League, so it was evident there was room for co-operation between the League and the Association.

Mr. Henry Mills, in the course of a brief speech, said he was delighted to be present, because it was a new experience he having never been on any stage but the Palladium on a Sunday evening before. Everything appertaining to the concert artists' interests appealed to him, as he had had nearly thirty years' association with the concert world. In it he had found many friends, whose friendship he hoped to retain. The National Sunday League had always endeavoured to do its best for those who served it, and had co-operated with the artists in trying to serve the public. He was pleased to hear how much good their Benevolent Fund had done. In times of need members could make application, and without harsh inquiry or undue delay assistance was given to tide them over until things improved, and in the career of most artists ups and downs were inevitable. It was a good thing that there was this Association, and also a good thing that it had a Benevolent Fund, and he made an appeal to the audience to be as generous as possible in their contributions to the usual collection, which, he understood, was the means by which the Fund was sustained.

Later Mr. Humphries announced that the collection amounted to £14 10s., and that the National Sunday League would augment this amount by a contribution of ten guineas. He proposed a vote of thanks to Mr. Henry Mills for so kindly coming to take the chair that evening.

The lady vocalists who contributed to a long and attractive programme included the Misses I. Britchard, M. Gibson, F. McKirdy, sopranos; Dorothy M. Murray, contralto. Amongst the gentlemen Mr H. Ward-Jackson, the possessor of a fine bass voice, which he used with effect, had a specially good reception, while others who did well were Mr. Leonard Hyett and Frank Thornton, bass baritones; Mr. Wm. Wills, tenor; and Mr. John Miles, baritone. Miss Esme Calvin and Mr. Mortimer Lynley played in clever style an amusing sketch, entitled "Wanted a Property Man." Mr. George Robins also scored with his skit on politicians and a monologue, "You Can Always Find Someone Who is Worse Off than You." Mr Billy Beer made a hit both in song and funny stories; and so, too, did Mr. Richard Arthur in his "humour at the piano." Mr. Leslie Vane effectively recited a poem of his own composition, entitled "The Snake"; and other entertainers were Misses Elsys K. Chester, Lilian Green, Iris Jay, Frances Lursham, Mr. Cliff Lester, and Mr. Percy Stanhope. Selections were also played by Mr. Harry Heap's Bijou Orchestra.

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WALTHAMSTOW URBAN DISTRICT COUNCIL.

Concert Parties.

The Council invite TENDERS from Concert Parties, stating terms for the use of the Island at Lloyd Park, Forest-road, Walthamstow, on week evenings during the summer months.

Further information may be obtained on application to Mr. E. Morley, the Surveyor, Town Hall, Walthamstow.

Tenders, endorsed "Concert Parties," to be delivered by post only, to the undersigned, not later than 5 o'clock p.m., on Friday, the 17th day of February, 1922.

C. SYDNEY WATSON, Clerk to the Council.

Town Hall, Walthamstow, E.17.

MINEHEAD URBAN DISTRICT COUNCIL.

OPEN-AIR ENTERTAINMENTS.

WANTED, Offers for the privilege of giving Instrumental and Vocal Entertainments (to comprise at least four instrumentalists, excluding Pianist) during the coming season, from a site on the Sea Front, Minehead. Offerers prepared to provide specially high-class form of entertainment will receive special consideration.

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Sealed tenders, endorsed "Entertainments," stating amount offered and nature of entertainment, must be sent to my office not later than Monday, Feb. 13th, 1922.

The Council do not bind themselves to accept any offer.

By Order, W. H. A. THORNE, Clerk.

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THE REALM OF MUSIC.

THE MUSICAL DIRECTOR.

ORCHESTRAL NEWS AND NOTES.

IN THE CONDUCTOR'S CHAIR.

HAROLD ERRINGTON.

Mr. Harold Errington, the musical director of the Central Picture Playhouse, Reading,

[U.S.A. Studios.

MR. HAROLD ERRINGTON.

is a brilliant pianist and organist. At the very early age of 3 we hear he showed decided promise in the musical line, and later commenced his studies at the University College, Reading, under Mr. P. R. Scrivener, F.R.C.O. Success came quickly, and he passed, with honours, all examinations entered for at the Royal Academy of Music and Trinity College, London, his examiners including Sir Hugh P. Allen and Mr. Myles Forster.

Mr. Errington's first post was at the Vaudeville Theatre, Reading, and he took over the position of musical director at the Grand Cinema, Reading, at the age of 16, where he stayed 3 years. He next went to Windsor in a similar capacity for a year, and then returned to his old post.

After serving in His Majesty's Forces for between two and three years, Mr. Errington had a varied career, eventually coming to London as pianist at Maison Lyons, Corner House, and Popular Café. He was also under the baton of Herbert E. Haines, composer of "The Catch of the Season," from whom he holds a valued testimonial.

Hearing of the opening of the new cinema and café in his home town, Mr. Errington applied for and secured the position of conductor. He has now one of the finest orchestras for its size under his control, every man being a picked instrumentalist. He has several compositions to his credit, one of which, "Knife and Fork" Fox-Trot, published by Wests, Ltd., is fast becoming popular.

A Blind Conductor.

Mr. S. H. Anstey, A.R.C.O., the blind organist of the parish church, Basingstoke, has just been appointed conductor of the Basingstoke Choral Society, which consists of some eighty members. Such works as Stanford's "Songs of the Fleet," Walford Davies' "The Shepherd," and the old madrigal "All Creatures Now Are Merry" are being put in hand immediately, so that the society may enter for the County Festival, to be held at Winchester in June. These works are being supplied in Braille to Mr Anstey by the National Institute for the Blind.

WEST AFRICAN MUSICIANS.

Among the natives of West Africa, says the Federation of British Music Industries, there is a fairly stable market for British music goods. The West Africans are not educated up to pianos and other instruments of the larger order, but are extremely keen on the band, in forming which they incline to a preponderance of percussion instruments. At one time the British manufacturers could only meet the demand for such instruments by exporting painted and highly-decorated margarine boxes to serve as tom-toms. The West Africans, however, have now risen to higher things, and the glories of the imitation tom-tom have paled before British-made big drums, decorated with the Royal Arms. Other band instruments or accessories to which the West Africans are much addicted are Helicon horns and drummers' leopard skins, because the former can apparently and the latter certainly be worn as waistcoats.

But the crowning glory of a native band is the drum-major's baton. There is an incessant demand for these adjuncts of the military musician, and the more ornate they are, the more the natives appreciate them.

RAMSGATE AMUSEMENTS.

Having during the past few seasons gone in for a string orchestra, Ramsgate is likely to revert to the engagement of military bands this summer. The latest report of the Entertainments Committee presented to the Town Council states that the Committee have adopted a scheme submitted by the Chairman (Councillor F. C. Llewellyn) for (1) a military band to play from mid-July to September; (2) that inquiries be made as to obtaining a military band for Sundays from Whitsuntide until the commencement of the military band season; (3) that a first-class octette be engaged at the West Cliff Concert Hall from Whitsuntide until September, to be supplemented by special artists and entertainers; (4) that a concert party be engaged from Whitsuntide to September; and that the manager be instructed to take the necessary steps to secure a producer and other artists to be engaged individually by the Committee. A concert party is to be engaged for Easter.

Mr. H. Gold's offer for the privilege of providing a concert party on the sands for the next three seasons, on the same terms and conditions as his present contract, has been accepted; but an application by Mr. Alfred Mayburn to provide a minstrel troupe was not granted

CONCERTS OF THE WEEK.

THE ENOCH CONCERT.

The revival of banad concerts in January is the season's musical awakening, and although the Enoch Saturday afternoon concerts at Central Hall, Westminster, break away from the entirely conventional ballad programme, there could be no quarrel with the number of people in this large hall as a sign of popularity on Saturday, the 28th ult. At the organ Mr. Arthur Meale found his customary great popularity, opening the programme with a "Festal Toccata" by Arthur Baynon, and later on contributing (a) "Spring Song" and (b) "Grand Chorus, No. 2 in C," both from the creative mind of Hodins, another giant at the organ keyboard. By way of contrast the piano solos of Pouishnoff stand out by reason of brilliant technique, and, without neglecting the claims of tradition, individual reading given to the familiar "Liebestraüme" and "Rigoletto," by Liszt. These again, in contrast to the numbers by Debussy, Ravel, and Scriabin, gave every temptation to an enthusiastic audience to insist on recalls innumerable.

Very effective novelty was given to the afternoon by the elocutionary recitals by Miss Madge Titheradze, and her success brought her the penalty of more appearances. The applause greeting Miss Olga Haley's rendering of the songs accompanied by Sir Landon Ronald, entitled "The Winds Are Calling," "Drift Down," and "Let All the Strains of Joy," must have been gratifying to the composer-accompanist as well as singer. Miss Haley's second appearance, in songs by Bemberg and Chaminade, which were sung in French, added to the singer's popularity.

Miss Ivy Phillips found favour for herself and the songs "Daffodil Gold," by A. Robertson-Hodgson, and "Thanks Be to God," by Stanley Dickson, and was again successful in "The Twilight of the Year" and "Coming Home Along," accompanied by Miss May H. Brahe. The lyric of the former of these two new songs is from the pen of P. J. O'Reilly. Mr. Harold Williams—who also sang in duet with Miss Dorothy Silk—further established his reputation in songs by Miss Brahe and Easthope Martin, both composers having chosen lyrics by Miss Helen Taylor. The two numbers from "Songs of Open Country," by Mr. Martin, are distinctly effective. Miss Dorothy Silk's songs from Landon Ronald's productive pen, working always in an original vein, added to an interesting afternoon, and in these, as in those by Easthorne Martin, the reputation of singer and composer was well maintained. The remaining accompaniments, when not played by the composers, were safe in the care of Mr. Harold Craxton.

PENGE CHORAL SOCIETY.

A concert version of "Bohemian Girl" is a novelty, if nothing else, and the tuneful melodies and comparatively simple harmonic progressions of Balfe's popular opera may well be revived in this form of presentation. The Crystal Palace concert room certainly has echoed the most perfect rendering of the various numbers away back in the days of Sims Reeves and Santley, and the Penge Choral Society are to be congratulated in their choice of this rendezvous for their public performances. Under the baton of Mr. A. B. Choay, A.R.C.O., the choir and orchestra of 250 performers worked enthusiastically, and produced an amount of tone that will improve in quality and refinement by reason of the first-named virtue. The first honours to the soloists fell to Miss Ethel Williams, who brought experience and style to her reading of the part for the Queen of the Gipsies. Miss Bessie Jones had much to do as Arline, singing "I Dreamt that I Dwelt in Marble Halls" to popular acceptance. Mr. Harold Wilde had an equally agreeable number in "When Other Lips" to display refined style and voice, with Mr. Tom Howell a vigorous Arnheim, Captain of the Guard, and Devilshoof in turn, and a strong contrast. Mr. E. F. Turner has an unusually promising voice and sang the part of Florenstein.

The second half of the programme included the overture to "Mariana," Macfarren's unaccompanied part-song "Orpheus with His Lute," and Gounod's "Soldiers Chorus," Miss Bessie Jones contributing Gounod's "Serenade," Mr Harold Wilde, Blumenthal's "The Message," and Mr. Tom Howell, "Demon Song," Oliver.

At the piano Miss Aline Beaumont gave considerable assistance.

IRISH CLUB.

Last Sunday evening's usual concert was opened by Miss Lucie Baker and Mr. Edwin Dufour with the songs "Sincerity" and "I Did Not Know," cleverly arranged as duets. Miss Elsie French rendered "A Little Town in Ireland" and "Come Out of That" with her accustomed finished artistry. Mr. Jerome Murphy gave three typical Irish poems to the delight of all present, and was followed by Sir Valentine Grace with a dramatic recitation of "The Lifeboat." Miss Gioconda Panacini roused the enthusiasm of the audience by her beautiful singing of "Addio," from "La Bohème." She was equally successful with her second number, "Wake Up." Miss Kitty Lackington's interpretation of "O Don Fatale" from "Don Carlos," and "The Little Lamp in the Window" left nothing to be desired. Mr. H. Brinsley Sheridan was well suited in the number "O Star of Eve," and in response to an encore gave a couple of traditional Irish airs. Mr. John West's fine baritone voice and clear enunciation were admirably demonstrated in the two numbers "Little Shawl of Blue" and "Ireland, Dear Ireland," and Mr. Albert Dowling's singing of "The Last Watch" and "Lorraine" was a conspicuous feature in the programme. The humorous songs and stories of Mr. Fred Morris got home every time, and Pat O'Farrell, Billy Watts, Arthur Raven, Cecil Liddard, and Adelaide Gretton, amongst others, contributed to the success of the evening.

C.S.C.A. CONCERT.

A successful concert was given by the members of the Civil Service Clerical Association on Thursday evening at St George's Hall Tottenham Court-road. A first-class programme, under the direction of Mr. Clement Smith, attracted a large and appreciative audience. All the turns went exceptionally well, every artist being recalled at each appearance. Fred Wildon, George Ellis, Ivor Walters, Evelyn Hardy, Daphne Rumball, and Violet Godfrey were particularly well received, and Mr. Cyril Weller was as capable and energetic as ever at the piano.

KETTERING NEW ORCHESTRA.

On Sunday afternoon and evening concerts at the Coliseum, the Kettering New Orchestra, besides introducing two accomplished vocalists to the town, performed, on its own account, several high-class works in most praiseworthy style. Commencing with Mr. Harry Richardson's (the hon. conductor's) own new march "Ruthan Clifton"—a bright and spirited composition—the evening scheme had as its second item the ever-welcome overture to Rossini's "William Tell." The orchestra's next contribution was a careful performance of the lovely "Valse Triste" of Sibelius, followed by the two completed movements of Schubert's No. 8 in B Minor—(a) Allegro moderato, B Minor; (b) Andante con moto, E Major—which was received with much applause. Another popular selection was the almost inevitable Intermezzo from Mascagni's "Cavalleria Rusticana." The soloists were Miss Florence Mellors, soprano, and Mr. David Brazell, baritone. Miss Cissy M. Felce was the accompanist.

THE QUIPSTERS AT CLAPHAM.

An excellent programme was presented by the Quipsters (six artists—four gentlemen and two ladies—tastefully costumed in black and scarlet) at St. Anne's Hall, Clapham, on Wednesday last week. Miss Edith Finch has a good soprano voice and rendered her two items, "Love's a Merchant" and the "Waltz Song" from "Tom Jones," in an artistic and skilful manner. Miss Nita Hughes, the soubrette of the party, was a great favourite, and sang her two songs, "When Florrie Found Her First Grey Hair" and "Why Am I Always the Bridesmaid?" capitally. Mr. Will Curtis was admirably suited with his songs, "A Devonshire Wedding" and "The Floral Dance." Mr. David Lawrence showed much versatility, both in singing and miming, being ably supported in his efforts by Mr. David Milne, and the fun never flagged whilst either or both of these artists were on the stage. A special word of praise is due to the fine rendering of the "Tarantara" chorus from the "Pirates of Penzance" by the concert party. Mr. Douglas Champion proved an excellent accompanist.

"HIAWATHA."

Under the baton of Sir Frederick Bridge, a more than usually spirited performance of "Hiawatha" was given on Saturday last, by the Royal Choral Society, the playing of the orchestra—notably in the accompaniment to "Onaway, Awake!"—being everthing to be desired. Mr. Ben Davies sang this song in so exemplary a manner as to compel a round of applause necessitating repeated acknowledgment. The remaining solos were effective in their rendering by Miss Ruth Vincent and Mr. Herbert Heyner.

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SONGS AND SINGERS.

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FOR NOTES on FELDMAN NUMBERS

See page 20.

Francis and Day.

The Orchestral Department of the firm which is under the direction of Ber Lucas, are having a busy time supplying clamorous applicants with band part of "Mello Cello," which, apart from its great vogue as a song, is fast becoming a ballroom rage and is a feature of the programme of every cinema throughout these islands. Orchestral settings of the following novelties are now available, and are being eagerly snapped up: "Ilo," fox-trot; "Sweeth art," song fox-trot; "Pucker Up and Whistle," song fox-trot, and "An Old-Fashioned Garden," song one-step.

Susie Belmore, in "Puss in Boots" at the Palace, Manchester, is continuing her success with "I Never Knew," as, too, are Mona Vivian with "Coal-Black Mammy" and Billy Merson with "Wi-Ki-Wa-Wa-Walla-oo-Bah-Bay" and "Madame Anita Peroxide."

The new number, entitled "Weep No More," is going particularly strong in the hands of dainty Daisy Dormer, who is the bright particular star of "The Scrap-Book" at Leeds.

At the Prince's, Bradford, Gwladys Stanley is scoring in Mr. Laidler's gorgeous annual with "Poor John Citizen," by J. P. Long, as, too, are a clever troupe of juveniles in the same author-composer's "Turn Your Face to the Sunshine," "Coal-Black Mammy" in the hands of Leslie Barker continues a *tour de force*.

At the Grand, Leeds, John Hart's "Jack and Jill" is maintaining its hold on the affections of the public, and "Pucker Up and Whistle" and "Coal-Black Mammy," sung by Madge White, and "Sweet and Low," by Peggy Shannon, are going very strong. In another of Mr. Hart's annuals—"Tom the Piper's Son," at the Opera House, Manchester—"Coal Black Mammy" is a big winner in the hands of Beatrice Allen.

At Hackney last week Weston and Lee's new song, "I'm Off to Utah," sung by Whit Cunliffe, proved a laugh-raiser of the first order, the audiences also enjoying to the full the humour of the same renowned writers' "There's a Catch in It Somewhere" and "So We Go On (The Eleven Ages of Man)."

At Islington the sweet-voiced Jean Andrews is singing with best results "Mello Cello" and "Sweet and Low."

Albert Whelan at Ilford is repeating his success of the week prior at Woolwich with that laughable Hibernian ditty "McGuinness's Cake" and the "straight" item "If We Only Understood!"

Betty Barclay and George Glover, at Willesden are evoking unbounded applause for their singing of the new love duet "The New Moon and the Old." It is from the pen of John P. Long, and has lately been issued from the press.

Martin and Castle, recently returned from a successful tour in South Africa, are at the Grand, Hanley, heard at their best in "Awake!" and "Chili Bean."

"Mello Cello" is a strong card in the current repertory of the Milano Four, who are now figuring on the bill at Woolwich.

At the Cardiff Olympia last week Jess and Tony Lloyd scored a hit with the new item entitled "Melon Time in Dixie Land."

Lawrence Wright Music Co.

"The Tears of an Irish Mother" continues to make big strides in public favour. Tucker, the singing violinist, scores a big hit with it at the Hippodrome, Poplar, this week.

At the Empire, Leeds, Crosland's Melody Makers are delighting audiences with their splendid rendering of "The Tears of an Irish Mother," and gain much applause.

The Three O'Connor Girls, at the Empire, Ashton-under-Lyne, score heavily with it.

At the Empire, Chiswick, "The Memory of a Song" scores as big a success as ever, and is delightfully sung by Mr. Frederick Lake, of Knight and Lake.

Miss Marie Lawton scores with "The Memory of a Song," and also finds "Omaha" a big winner. This week she is playing the Empire, Croydon, where she is scoring a big success.

"The Memory of a Song" continues to be a big winner in the capable hands of Norton and Simmonds. At the Palace, Walthamstow, this week, these charming ladies score heavily with it.

Miss Christine Roy, writing from the Theatre Royal, Birmingham, tells us that she has scored a big success with "Silver Star." This number is also a big hit with the Elliott Savonas at the Empire, Gateshead. At Cardiff also the audiences are enthusiastic over this number as rendered by the Alma.

Gilbert and Chapman, the entertainers in grey, are this week appearing at Barnard's Palace, Chatham, where they score a big success with "Give Me a Million Beautiful Girls," "The Tears of an Irish Mother," and "K-k-k-kiss Me Again."

The Sparkling Mazelles are back in town at the Empire, Kingston, after a very successful pantomime engagement. They scored heavily with "You're Everything That's Wonderful" and "Sing Me a Song of Old Virginia," and intend to make a big feature of Lawrence Wright numbers during their forthcoming tour in South Africa.

"You're Everything That's Wonderful" also proved a big number in the hands of Miss Edie Anderson at the City of Varieties, Leeds, last week. Miss Anderson also featured "A Little Dutch Wedding in Amsterdam" with big success.

Bert Lee, at the Hippodrome, Ilford, again finds "If You're Irish," the new light number, a big success.

At the Hippodrome, Rotherhithe, the Vocal Bouquet Company score with "Your Gentle Hands Were Made to Guide Me."

ACTORS' EMPLOYMENT FUND.

N.S.U. Palladium Matinée.

In aid of the Actors' Employment Fund a successful matinée organised by Sir Johnston Forbes-Robertson, assisted by Miss Miriam Warner, was given under the auspices of the National Sunday League on Sunday last. The programme was contributed to by Lady Forbes Robertson, Mr. Sterndale Bennett, Miss Eva Moore, Mr. Harry Green, Mr. Godfrey Tearle, Miss Irene Scharrer, Miss Edriss Coombs, Mr. Albert Whelan, Mr. Selwyn Driver, Miss Phyllis Lett, Miss Sybil Thorndike, Miss Mary Grey, Mr. Nelson Keys, Misses Norton and Gladys Simmonds, Mr. Courtice Pounds and Sir Charles Hawtrey. The stage was under the direction of Mr. James Lindsay, and Miss Irene Asdaile was the accompanist.

Miss Ellen Terry announced at the conclusion that the proceeds of the concert amounted to £650, and wished the Fund good luck. Miss Terry was presented with a beautiful bouquet by Lady Forbes Robertson.

A message was received from Sir J. Forbes Robertson, who is one of the many sufferers from influenza, expressing his thanks to all who had supported the matinée.

A number of theatrical and other ladies under the direction of Miss Beatrice Ferrar, kindly gave their services as programme-sellers.

BATH OPERATIC SOCIETY.

The Bath Operatic Society scored another emphatic success last week, with "Utopia Ltd.," which drew enormous business. On Monday evening the whole company repeated the performance at the Bath Pensions Hospital. The society at once start rehearsing "The Pirates of Penzance" for presentation in April.

Royal Academy Scholarships.

On or about Thursday, April 27, the Parepa-Rosa (founded by Carl Rosa, Esq.) the Thomas Threfall, the Sterndale Bennett, the Dove, and the Thalberg Scholarships will be competed for at the Royal Academy of Music.

A Big Prize Competition

The proprietors of Medicinal Millets, The Herbarium, Mildenhall, Suffolk have organised a big prize competition, the first prize of £100 being offered to the competitor who makes the most words out of the two words "Medicinal Millets." There are also numerous other prizes for interesting competitions, while a special bonus prize, value £10 is offered to the agent whose district records the most sales.

Broadstairs Council have again arranged with Captain Waterhouse for the engagement of Messrs. Ashton and Mitchell's orchestra during the coming season.

Mme. Aurelie Révy returns to concert work at Wigmore Hall on Tuesday, Feb. 21, at 3 p.m., assisted by her sister, Miss Elsie Révy.

ACADEMY OF MUSIC STUDENTS.

At the Students' Organ Recital organised by the Royal Academy of Music on Monday the programme was confined to works well adapted to display the legitimate school of organ playing. In opening the programme with the First Movement from Sonata in E Flat Minor, Mr. Henry E. Mugford displayed a careful reading of this work by Rheinberger, and Mr. William Veitch gave healthy vigour to Bach's Toccata in F. Mr. Reginald K. Hardy turned to Rheinberger for a fine Scherzoso and Passacaglia for organ, and did credit to the Ada Lewis Scholarship his training represented. Mr. Malcolm Boyle gave "Pange Lingua," by Bairstow, and Mr. Arthur Thomsett the First Movement from Sonata in G, by Elgar. Both works reflected credit on student and studies. Widor's First Movement from Fifth Symphony (Allegro Vivace) gave Mr. Bertram J. Orsman opportunity for a display of technique, Mr. Andrew J. Hutton finding the proper spirit in César Franck's "Pièce Héroique." Songs and arias by Miss Cicely Hoye (at the piano, Miss Olive Grovee), and Mr. Roy Henderson, were other items programmed. Mr. Henderson sang two manuscript songs by Miss Dorothy Hoyten, with Miss Dorothy Hogben as accompanist, and violin obligato by Miss Leonora Sveminanyi. The songs were original and interesting.

An adagio by Tartini, played by six 'cellos, displayed precision and ensemble on the part of Misses Noela Jessop, Dot Mulholland, Marion Bowlby, and Messrs. F. Leonard, J. Farrant, and D. Cameron, accompanied by Mr. Arthur E. Temple Büsser's "Piece de Concert" for Harp was also programmed.

A NEW LOVE BALLAD.

Messrs C. Ricordi and Co., of Regent-st., forward "A Warwickshire Wooing," the latest work of that celebrated Australian pianist, William C. James. This clever young composer, who gained first-class honours in musical composition at Melbourne University, has played in London with much success since the war at the Queen's Hall and other places, and has many good songs to his name. "A Warwickshire Wooing" (which is being sung by Mr. Harry Dearth and Mr. Peter Dawson) will easily hold its own among the favoured ditties of other counties. It has a captivating lilt, very reminiscent of the real folk song, the accompaniment sustaining effectively the idea. This song should prove a popular addition to the baritone repertoire.

INCORPORATED SOCIETY OF MUSICIANS.

The next meeting will be held at the Botanical Theatre, University College, Gower-street, on Saturday evening, Dr. E. Markham Lee in the chair. The programme will include vocal duets: seven Béarnais folk-songs, collected by C. H. Greene, and arranged as duets with string quartet accompaniment by Mabel Saumarez Smith, sung by Miss Doris Montrave and Mr. Norman Notley.

THEATRICAL GOSSIP.

A.B.F. Dinner and Dance—The J. H. Barnes Jubilee Matinee—Tragedian as Comedian—"Czarina" in New York.

A.B.F. Dinner and Dance.

The 28th annual dinner and dance of the Actors' Benevolent Fund will take place on Sunday, Feb. 26, at the Savoy Hotel, Lady Wyndham, the president, in the chair. The tickets are two guineas each (including wine), and application for tickets should be made to W. G. Gray, assistant secretary, 8, Adam-street, Adelphi, W.C.2.

Not a Barnes-stormer.

That ripely experienced and fine tragedian and ditto comedian, J. H. (or Jack) Barnes, was to have had a jubilee matinée last December. As this had been fixed at an awkward time of the year, it was wisely postponed. This matinée, which will celebrate the popular actor's fiftieth year on the stage, is now fixed to take place at the Alhambra on March 17, which is St. Patrick's Day. Applications as to joining in the highly interesting performance and as to tickets, &c., should be addressed to one or other of the hon. organisers, viz., Chas. Cruikshanks, of the Royal General Theatrical Fund, and J. A. (or Jack) Harrison, hon. secretary of the Eccentric Club.

A Tragedian as Comedian.

When the famous actor, J. K. Hackett, was giving his fine performance of Macbeth in London a few months ago, he revealed to some of us that he had a kind of hope of appearing before Londoners some day in a big character-comedy part in that great American success, "The Rise of Silas Lapham," based upon the great story of the same name by William Dean Howells. It is pleasant now to learn that, thanks to the enterprise of Julian Frank, Mr. Hackett will appear in this play for a couple of matinées at the Lyric Theatre in the course of the next few weeks.

"Czarina" in New York.

Mr. Gilbert Miller has sent a cablegram to his London offices announcing the complete success of "Czarina," the Catherine II. play that was produced by him for Charles Frohman Inc. at the Empire Theatre last week. The New York Press is unanimous in praise of play and Miss Doris Keane, who created the rôle of the Empress. Fred Kerr and Basil Rathbone were warmly welcomed, the former as Count Soltikoff, the Court Chamberlain, and the latter as Captain Alexie, a young Cossack officer. It is Mr. Miller's intention to bring Miss Keane back to London, with "Czarina," immediately following upon the end of the play's New York run.

Three Hot Baths a Day!

To have three hot baths (if playing in a matinée) is the daily routine of Miss Evadne Price—who appears in the part of Lilith with great success, in "The Bird of Paradise," at the Garrick—one in the morning before breakfast, and one after each performance! Miss Price, it may be said, is "browned" all over in order to act her part faithfully, and the grease cannot be got off without the ordeal of a bath. "A hot bath," said Miss Price to an "Era" representative, "is a wonderful cure for obesity." Miss Price, by the way, is also understudying Miss Willette Kershaw; it is a similar engagement to that she fulfilled for Miss Dorothy Dix when the play was originally produced at the Lyric.

Shaun Glenville for the Empire.

The character formerly allotted to Robert Hale, who resigned it, in "Jenny," has been given to Shaun Glenville. Manager Sacks tells us that he secured Shaun late on Saturday night at Glasgow, where he had just finished his panto. engagement—with his brilliant and beautiful wife, Dorothy Ward. Shaun caught the midnight train to England and was able to turn up at the Empire on Sunday morning. Since then we find he has been rehearsing in such form as to shape splendidly for the first performance of "Jenny," which up to the moment of going to press is fixed for next Friday evening.

The company includes Edith Day in the name part, and Billy Leonard, as the lightest of light comedians and deftest of dancers.

Benson Company Extension.

The South African tour of Sir Frank Benson and his Shakespearean company has now been extended to the middle of April in order to include return visits to the theatres in which they have already played to audiences which have broken all previous play-going records in Cape Town, Durban, Maritzburg, Bloemfontein and other towns. For the seven plays of Shakespeare presented during their six weeks' sojourn in Cape Town the Opera House was thronged with one large audience after another; and in Durban also they played to crowded houses throughout their visit. In Maritzburg every seat in the theatre had been booked before the arrival of the players. Sir Frank Benson has made good recovery from his accident in the hunting field, which did not necessitate his absence from the stage.

Fostering Fine Fun.

That busy theatrical and variety agent George Foster (with him his smart son Harry), seems to be spreading out in divers directions. In addition to introducing a remarkable illusion called the "Haunted Violin" at the Finsbury Park Empire this week, and plus their coming introduction to London of the great American jazz band conductress, Sophie Tucker, the Fosters are sending out, with the original productions the great Oxford success, "The League of Notions." They will start touring this with a splendid cast at the Wimbledon Theatre next Monday week.

Another Tale of Hoffman.

These Fosters will in due course present in London, with other established theatrical successes, the celebrated American farce comedy, entitled "Bankers and Brokers." This is the work of Aaron Hoffman, who wrote "The Cherry Tree" and "Welcome Stranger," for that droll comedian, Harry Green. The chief part in "Bankers and Brokers" will be played in England by Gus Yorke, the popular Potash of a previous period.

"The Bat."

The popularity of "The Bat" in London is duplicating its New York success. Mr. Miller has been deluged with applications for the provincial rights, but it is unlikely that any manager other than himself will present it round the country where its success will doubtless be as great as in London.

Mr. Avery Hopwood, part author of "The Bat," has gone to Paris with Mr. Collin Kemper to complete the draft of a new comedy by the former. The latter's firm is to produce it in New York about Easter, and Mr. Gilbert Miller has undertaken to produce it in London early in the autumn.

Presentation to W. Roberts-Marshall.

Mr. W. Roberts-Marshall, who recently took up the management of the Opera House Manchester, under Mr. John Hart, and was formerly manager for Miss Horniman at the Gaiety Theatre, received on Friday evening last an illuminated address and a cheque from well-wishers in the city. Many tributes of esteem and of appreciation recognition of his indefatigable efforts for charitable objects during the war were paid him by the speakers, the attendance including Alderman R. A. D. Cotter, M.P., who presided, Sir Robert Peacock, Chief Constable, Mr. T. E. Casdagli, a former Greek Consul, Mr. O. P. Lancashire, and a number of gentlemen interested in theatrical management. An enormous laurel wreath was unexpectedly added to the aforementioned tributes to Mr. Marshall's popularity.

"Carnival" Tour.

Matheson Lang, having successfully launched his "Wandering Jew" company, the spring tour of which opened at the Theatre Royal, Brighton, on Monday, is now busy with the finishing touches to his "Carnival" production, which will commence a second tour of the principal provincial centres on Monday. The tour has been booked by G. Mayer-Cooke, Mr. Lang's general manager, and will include engagements at Croydon, Blackpool, Sheffield, Hull, Leeds, Manchester, Liverpool, Bristol, and Birmingham in a long list of bookings. The company will be practically the same as with his last successful provincial venture with this engrossing story of Venetian love and passion. Geo. E. Cazleton will be the business manager.

"Ambrose Applejohn" Tour.

Mr. Thos. C. Dagnall is sending out a No. 1 tour of that successful play "Ambrose Applejohn's Adventure," now running at the Criterion Theatre. Mr. Farren Soutar will play the title-rôle and Miss Dorothy Lane will enact Miss Hilda Moore's part. The tour will open at the Theatre Royal, Brighton, on Feb. 20, to be followed by Manchester, Nottingham, Liverpool, Birmingham, &c.

"In Nelson's Days."

"In Nelson's Days," Mr. Percy Hutchison's new drama, produced quite recently, has met with much favour at the Alexandra Theatre, Hull, this week. Mr. Hutchison makes a fine captain, and a splendid edition generally has been formed of Mrs. Clifford Mills' stirring and sterling story of adventure into the domain of romance and history a hundred years ago. Mr. Hutchi-[illegible] changed in the course of his stage career every seventy plays, and he looks upon this as the most ambitious of his life. Here has been a suitable atmosphere at the Alexandra, for the battle of Trafalgar is beautifully commemorated in the central picture of the curtain by the able pen of Mr Tom Bogue.

"Tea and Tittle-Tattle."

A new item has been incorporated in the Vaudeville show, "Pot-Luck." It is entitled "Tea and Tittle-Tattle," the scene being laid in a tea-shop. Beatrice Lillie and Marjorie Browne play the part of waitresses and Herbert Mundin and Denis Cowles are the customers. It is a very successful sketch, Miss Lillie being very clever as the "tea-shop girl with Mrs. Malapropisms."

The Co-Optimists.

The Co-Optimists, it is rumoured, are to go for three months into the country when their season expires at the Palace at the end of July. They will afterwards return to town with a new show.

Coming to Wimbledon.

In addition to the attractions promised by Mr. J. B. Mulholland for his forthcoming season at the Wimbledon Theatre and announced in this column last week are "The Maid of the Mountains," with Miss José Collins, "The Edge of Beyond," "The Arcadians," and Mr. Fred Terry and company in "The Scarlet Pimpernel."

"La Danse."

Messrs. G. and J. Kirby, having just concluded a season at the Apollo Theatre with "Where the Rainbow Ends," will present Helen May and her company at the Palace Pier, Brighton next week, in "La Danse," a repertoire of ballets, the original thought and production of Helen May. The business manager is H. Val Kemur.

A Rich Ripe Berry.

Playgoers not given to "figures" would doubtless be surprised to learn that W. H. Berry registered his 2,000th performance at the Adelphi a few nights ago! Yet, happily, this Berry is fresher and fruitier than ever—as may be seen by his nightly visits to that criminal, but comical, cabaret, "The Golden Moth."

Manager's Lucky Wife.

The winner of the first prize in the Dundee Art Union draw—a picture of "Meditation," by B. J. Bloomers, valued at £300—was Mrs. Oakden, wife of Mr. J. H. Oakden, director and manager of the King's Theatre, Dundee. "My wife has never won anything like this in her life," said Mr. Oakden, to an interviewer, "and never imagined she would. The lucky ticket was one of a book of 21 which I bought. Several were taken by friends, but I kept about a dozen for myself and Mrs. Oakden. I have always been most unlucky myself; I've never even been able to win a stick of rock at a Christmas draw, and if I back a horse it's always sure to go down. That's why I never back horses."

Gilbert and Sullivan Opera.

Few patrons of, and writers about, the Gilbert and Sullivan series of comic operas seem to know that that historic collaboration really started six years before the present Mr. Rupert D'Oyly Carte's late father put up "The Sorcerer" at the long-defunct Opera Comique, in 1877. The first G. and S. work was "Thespis," or "The Gods Grown Old," produced at the old Gaiety on Boxing Night, 1871.

The then young and very nervous Arthur Sullivan conducted on that evening. The cast included Johnnie Toole, Nellie Farren, John Maclean, Mrs. Henry Leigh, Constance Loseby, and the composer's brother, the late Fred Sullivan, who four years later was the first judge in G. and S.'s "Trial by Jury" at the Royalty. Fred Sullivan was a good comedian, and died too young.

Russian Ballet's Farewell.

Enthusiasm reigned in a manner not likely to be soon forgotten by the artists at the last night of the Russian Ballet, at the Alhambra, on Saturday. Not satisfied with the number of curtain-calls taken by each dancer, the audience sent up cheer after cheer, even after the National Anthem had been played, until the curtain was raised to give them a final glimpse of the members of the ballet; nor would they quieten until a speech had been made by M. Idzikovsky and Mme. Lopokhova, who said prettily, "We are very much touched. We hope to come back again soon as very 'good-humoured' ladies." Bouquets, laurel wreaths, and fruit were showered upon the stage, and it was from thirty to forty minutes before the audience dispersed.

R.A.D.A. Ex-Students.

The dramatised version of Mr. St. John Lucas's novel "The Plunge," promised for production by the Royal Academy of Dramatic Art Ex-Students' Club, will be given on Sunday, Feb. 12, at 8 p.m., in the Academy Theatre, Malet-street, W.C. The part of Gilbert Arch will be played by Mr William Armstrong.

Stratford Shakespeare Festival.

The Governors of the Memorial Theatre, Stratford-on-Avon, have again made arrangements with the Shakespeare Joint Committee for the Annual Birthday Festival, to be undertaken by the New Shakespeare Company, under the direction of Mr. W. Bridges-Adams. "All's Well that Ends Well" has been selected for the Birthday play and the programme will include "Julius Cæsar," "Twelfth Night," "Othello," "The Taming of the Shrew," and "Much Ado About Nothing."

The Festival will this year extend for four weeks, commencing Monday, April 17. The Birthday this year falling on a Sunday, it has been decided to hold the celebrations on Saturday, April 22.

Doris Ashton.

Since the popular soprano, Doris Ashton, made her West-End début in "Pot Luck," at the Vaudeville she has scored a great success for her clever contributions in this show, and it seems likely that it will be some time before she will be able to resume her variety engagements.

MR. LUGG'S L.C.C. CANDIDATURE.

TO THE EDITOR OF "THE ERA."

Sir,—The righteousness of the aims of the Actors' Association evidently must not be confounded with the pretensions of Mr. Alfred Lugg's candidature for the L.C.C. as disclosed by his letter published in your issue of Feb. 1.

His ignorance of the Council's administration was also evinced when recently he attempted to persuade that authority to illegally decide that a certain licensee was not a "fit and proper person" to hold a licence.

He now imputes to the L.C.C. both powers and actions which require substantialness. He does not seem to be aware that the Lord Chamberlain's authority extends "to all *theatres* (not being patent theatres) within the parliamentary boundaries of the cities of London and Westminster, and of the boroughs of Finsbury and Marylebone, the Tower Hamlets, Lambeth and Southwark, and also within those places where her Majesty, her heirs and successors, shall in their royal persons, occasionally reside."

He asserts that the L.C.C. issue contradictory requests "in rapid sequence" and that "absurd and annoying regulations" exist, both of which he proposes to "modify and properly apply" by entering the Council. Evidence on these allegations would be gladly received by my Committee from Mr. Lugg without the necessity for the ordeal of his election.

As he takes up thus the cudgels for licensees, it is relevant to remark that the late Sir George Alexander was for many years a valued member of the L.C.C., and that the gentleman who until recently was the chairman of West End managers is a member to-day. It is remarkable that such abuses as Mr. Lugg stigmatises and proposes to remedy should exist undisclosed by such experts as I cite.

Having had a run with the hare, Mr. Lugg next takes a gallop with the hounds. He proposes wholesale "improvements," at the expense of licensees, to theatres. As before cooking it is usual to catch the hare, Mr. Lugg presumably has secret facts unkindly concealed from the L.C. and L.C.C. as to London's "unsanitary theatres," which presumably he will reveal if and when elected to the L.C.C.

Mr. Lugg refrains from criticism of the Council's activities with regard to Employment Agencies and supervision of stage children. Gaudeamus!

Mr. Lugg may prove a tower of strength to the Council after he has successfully wooed the electors of Norwood, but as apparently he stands primarily for the London Labour Party, voters should remember their recent decision to affiliate with the Communist Party. Norwood may prefer the substance of constitutional government with economy to the 30% rate indicated by the Socialist programme, even though coupled with the shadow of Mr. Lugg's theatrical "improvements."—Yours faithfully,

CECIL B. LEVITA,
Chairman of the Theatres and Music Halls Committee, L.C.C.
County Hall,
Spring Gardens, S.W.1.
Feb. 6, 1922.

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ACTORS' ASSOCIATION MATTERS.

SECRETARY'S NOTES.

V.M.P.F. Valentine Day Collection.

The Council are appealing to members of the Association, and especially delegates, to become collectors during the month of February for the above fund. This collection is being held in honour of the late Sydney Valentine, and a prize of a star card for 1923 will be awarded the member giving the nearest guess to the total amount collected.

Propaganda Meetings.

These meetings are held every Tuesday in the rooms of the A.A. at 3 p.m. The next will be held on Feb. 14, when tea also will be served, and it is hoped as many members and non-members as possible will attend.

Report Week Ending Feb. 4.

Death levies due to-date, 2.

Moneys recovered for members (1922), Previously, £430 19s. 10d.; this week, £35 6s. 8d.; total, £466 6s. 6d.; total cash paid, £578 6s. 6d.

Cases Settled by Headquarters.

(1) Given 14 days' notice of termination of engagement. During second week of notice only played three nights, receiving half-salary for that week. Claim taken up and manager interviewed, with result that balance of salary plus return railway fare recovered.

(2) Member terminated her engagement with touring company and was paid part salary only; the return railway fare was not advanced by management. Claim taken up and balance of salary plus railway fare recovered.

(3) Information received that musical comedy company had "dried up." Wire received assuring us that the proprietor was making all arrangements for ensuring the safe return of all artists, and that claims would be fully met. The artists have all returned to town, and a promise made them that claims will be paid at once. In view of the fulfilment of the proprietor's promise in expediting their return to town the A.A. are satisfied to anticipate with confidence the settlement of salaries.

(4) Managers removed from membership of the A.T.M. by reason of their repudiation of the Standard Contract. The A.A. are now at liberty to take immediate Trade Union action against them, and information as to the whereabouts of their respected companies is desired.

Insanitary Theatres.

As an example of the difficulties with which we have to contend in dealing with complaints of insanitary theatres, two letters were brought to the notice of members. By the first post on Thursday morning, February 2, we received a letter from the proprietor of a theatre, absolutely denying our allegations, and assuming that our action was nothing but malicious interference. By the same post a letter was received from the local authorities assuring us that our complaints were fully justified.

As a result of the publication of Insanitary Theatre reports last week, we received a letter from the head office of a firm controlling various theatres in the provinces. This letter informed us that they were greatly surprised to learn that complaints have been made against one of their theatres—the resident manager of that theatre had failed to inform them of any such complaints. The letter went on to assure us that had they (the proprietors) been aware of any such complaints they would have immediately dealt with the matter, and they could only conjecture that their manager had withheld information from them for his own personal reasons.

A report was received from a delegate and corroborated by other members to the effect that the heating arrangements at this theatre were entirely inadequate. The matter was therefore brought to the attention of the local authorities, and a request made them that they should inspect the theatre and furnish us with an independent report. This report came to hand, and reads as under:—

Dear Sir,—The sanitary conditions and heating of the above theatre are satisfactory.—Yours faithfully,

(Signed) ——

We are convinced our members would not make complaints unless there was good cause for so doing, and we have therefore placed the matter before the Ministry of Health.

Minutes of Meeting Held Feb. 3.

Present: Mr. J. Fisher White (in the chair), Messrs. Eric H. Albury, Alfred Harding, C. Hargrave Mansell, Walter Gay, A. Harding Steerman, Frank E. Petley, Byron Douglas, Herbert Pearson, Sydney Paxton, Murri Moncrieff, Malcolm Keen, Frank Denis, David Leslie, Jevan Brandon-Thomas, Henry Caine, Robert Lord, A. George Fry, Luke Forster, Charles R. Stone, Alfred Lugg (secretary), Misses Lucy Sibley, Lisa Coleman, Rene Kelly, Ada Roscoe, Lydia Donovan, Kathleen Magee, Carlotta Anson, Minnie Raynor, Gladys Holliott, May Beatty, Mrs. Saba Raleigh, and Mme. Isabel Beresford.

The minutes of the last meeting were read by the secretary, passed by the meeting, and signed by the chairman.

Reports of the "Ways and Means," Nominations, and House Committees were read and adopted.

Chairman's Letters.

Messages regretting their inability to attend had been received from Messrs. Frank B. Gray, Frank Heath-Saunders, Walter Rignold, Miles Malleson, Maurice Hoffman, Franklyn Dyall, Martin Adison, and Miss Ethel Griffies.

Secretary's Letters.

Letters from Messrs. Goddard and Co., Mr. Oswald Lingard, Mr. Clifford Rean, Mr. Dawson Milward, the Joint Standing Committee of Women's Industrial Organisations, Sir Israel Gollancz, Mr. Douglas Gordon, Miss Renee Bevan, Mrs. Mowbray Spencer (hon. sec. Actors' Employment Fund), and Mr. George Tully, who wished to resign from the Council in view of the difficulty he experienced in attending the meetings.

Sub-Committees.

These committees were re-elected en bloc, and various new members elected to serve on same.

PRODUCTIONS IN PROSPECT.

NOTES AND NEWS ON FORTHCOMING EVENTS.

Dennis Eadie's New Production.

After an absence of some months, Mr. Dennis Eadie will return to the Royalty Theatre on Feb. 15, where he will produce, in conjunction with Messrs. Frank Curzon and Brock Pemberton, "Enter, Madame." The play is written by Miss Gilda Varesi, who will play the leading woman's part.

N.K.O.K.

Nelson Keys has, we find, now decided to present his Wimperis revue at the Ambassadors on the first day of spring, being March 21, unless he finds himself sufficiently forward to do it a day or two earlier. The music is by Herman Finck, and N.K.'s helpers in the cast will include Chas. Groves, Chas. Trevor, Harry Kendall, and Miss Irene Russell. One of the titles suggested is "A Bunch of Keys," which, of course, seems strictly in accordance with the fitness of things.

A Most Interesting Revival.

We have the best authority for stating that when Denys Grayson and Lyn Harding resume their collaborative management—as they will ere long—they will in all probability include among the pieces to be presented a revival of the late Mr. Stephen Phillips's fine poetic tragedy, "Herod."

Mlle. Delysia in New Revue.

Mlle. Delysia, who has been enjoying a long holiday in the South of France, has accepted Mr. C. B. Cochran's invitation to return home and appear in "Mayfair and Montmartre," the revue which he is rehearsing for production at the New Oxford Theatre towards the end of this month. John Hastings Turner, the author of the revue, has written one very dramatic sketch for her, entitled "Bred in the Bone." Her fellow-players in this will be Lady Tree, George Bishop and George Hassell. Max Darewski has also composed some songs for her set to words written by Arthur Anderson.

A White "Rose."

We understand that Mr. James White is arranging to present "The Lady of the Rose" at Daly's, on or about to-morrow week. He will bring along the fine company which has been playing this piece in Manchester since Christmas—that is, the company headed by the ever-charming Miss Phyllis Dare.

"His Kids."

"His Kids," Mr. Buchanan-Taylor's successful farcical comedy with music, which was taken off owing to Kay Hoigate having to go into pantomime at Nottingham, will be reproduced within the next few weeks.

Cotswold Players to Visit London.

The Gloucestershire Society in London have made arrangements for the Cotswold Players to visit the metropolis on Thursday, February 23, and present at both matinée and evening performances two typically Gloucestershire plays, viz., "The Tragedy of Nan," (originally performed at the Court Theatre), by the well-known poet and dramatist, John Masefield, and "The Wooing of Wundlo," a rustic comedy of the Cotswold country—the scenes of which are both laid in Gloucestershire. The performances are being given in King George's Hall, Tottenham Court Road, and reserved seats at popular prices may be booked on application to the hon. organiser, Mr. Gilbert H. Holmes, 85, Gordon Road, Ealing, W.5.

"Sarah, of Soho."

Much surprise has been caused by Mr. Robert Courtneidge's announcement that he intends to withdraw "Paddy the Next Best Thing" from the Savoy shortly. For two years the play has had a most successful run—in fact, it has broken all records. Its withdrawal is due to the fact that Mr. Courtneidge has other commitments at the theatre, "Sarah, of Soho," Douglas Murray's new comedy, in which Lady Forbes-Robertson will appear, being due for production on the 22nd. Had he been able to find another theatre at a reasonable rent—and he can get none at less than £500 a week—"Paddy" would be transferred thither. At present Mr. Courtneidge prefers to take off a highly successful play altogether, rather than pay an exorbitant rent.

New Stage Society Production.

The Council of the Incorporated Stage Society announce that their production of Luigi Pirandello's play, "Six Characters in Search of an Author," will take place on the 19th and 20th inst., Sunday evening and Monday afternoon, at the Royal Court Theatre, by arrangement with James B. Fagan. In accordance with the author's indications, the play will receive a very novel setting. The leading parts will be undertaken by Lilian Moubrey, Muriel Pratt, William Armstrong, Alfred Clark and Franklin Dyall; while the production of this, as well as the remaining performances of the season, is in the hands of Theodore Komisarjevsky, who was responsible for the production of Chehov's "Uncle Vanya," which was considered by many good judges one of the Society's finest achievements.

New Romantic Play.

The Repertory Players will present, at the Comedy Theatre, on Sunday evening next, an original romantic play of the Early Napoleonic era in a prologue and four acts, entitled "The Yellow Poppy," by D. K. Broster and W. Edward Stirling, with special incidental music by Philip Cathie.

Avery Hopwood's New Comedy.

Mr. Collin Kemper, who produced "The Bat" at the St. James's, has gone to Paris with Mr. Avery Hopwood, to put the finishing touches to the latter's new comedy, which Mr. Kemper's firm will produce in New York in the spring, and Mr Gilbert Miller will produce here some time in the autumn.

"Zaza."

Mr. R. Heaton Grey, who for many years collaborated with the late Mr. Cecil Raleigh, and who has recently written and produced that successful playlet, "Too Many Crocks," has now prepared a new adaptation from the French of Berton and Simon of the successful play "Zaza." He informs us that Miss Ethel Warwick, who so successfully played the title-role in two London seasons, has been engaged for the part. Mr. Grey has adapted the play so that it can be played once or twice nightly.

"Tons of Money."

Tom Walls and Leslie Henson, Ltd., are presenting (by arrangement with J. Bannister Howard) a new farcical comedy, entitled "Tons of Money," in three acts, written by Will Evans and Valentine. The cast will include Mr. Ralph Lynn, Miss Yvonne Arnaud, Mr. Tom Walls, Miss Madge Saunders, Mr. George Barrett, Mr. Willie Ward and Miss Mary Brough. The production will be by Mr. Holman Clark, and the company will open at the end of March in the provinces. Messrs. Tom Walls and Leslie Henson, Ltd., will produce the play in the West End about Easter.

Presentation to Belfast Manager.

The ninth annual benefit to Mr. James McCann, the popular resident manager of the Grand Opera House, Belfast, took place on Friday evening, when the beneficiaire was rewarded with a bumper house. In addition to the pantomime "The Babes in the Wood" extra attractions were provided, and during the evening, in the unavoidable absence of Mr. Fred W. Warden, Miss Fabbie Binstead (principal boy) presented Mr. McCann with a valuable diamond ring, the gift of the staffs of the Grand Opera House and Royal Cinema, Belfast. Mr. McCann, in a neat speech, returned thanks to all who had made his benefit a success.

"Lord Richard in the Pantry."

Mr. Thos. C. Dagnall's company of "Lord Richard in the Pantry," with Miss Connie Ediss in her original part of the Golders Green Hippodrome this week, to be followed by a week at Croydon.

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Enquiries addressed to the Head Office will receive immediate attention.

MRS. ARIA WRITES

About Fash ons On and Off the Stage, and of Many Other Matters.

FIRST and foremost, I would chronicle some admirable dresses which have been made by Worth, of Hanover-square—who better to the task?—for Miss Virginia Fox-Brooks to wear in Arnold Bennett's new play, which Bourchier is bringing to London shortly. One of these, illustrated here, is made of the palest turquoise blue chiffon velvet, delightful fabric! with tissue roses and paste shoulder straps. Silver and blue brocade go to the achievement of the picturesque cloak of its accompaniment, a lining of gold and a collar of white fox being valuable adjuncts.

Another gown from Worth is quite straightly cut of dull grey ninon brocaded with velvet, the soft sash and long ends at the side being of emerald green, while the skirt is drawn into a band of chinchilla at the hem,—an effective note this!—and a like adjective is deserved by a train of marocain crêpe beset with medallions of gold and trimmed with an excellent combination of gold and black jet girdle, contrived gracefully to union at the wrists.

It is greatly good news to me that afternoon dress is to be the order of the wedding day of the Princess Mary. It is quite impossible without the help of millinery or a veil or wreath to induce an ordinary costume to an elegance worthy of such occasion. How often have I deplored the truly hideous effect of a lady sitting in the stalls of a theatre bereft of her hat through the peremptory order of the occupier of the stall behind her, who so obviously thus reports herself as lacking in the true æsthetic sense. I would far rather have my view of the stage a little obscured than suffer acutely in my range of sight a dishevelled *coiffure* interrupted by bald patches and stray hairs badly caught in the embraces of blasé hairpins. I am not implying, of course, that every woman grants such outrageous treatment to her hair, but there are many such offenders whose antics have vexed my soul.

I was present on one occasion when two somewhat unmannerly creatures fell to combat on the question of the hat *versus* the no hat at a matinée; the dame at the back demanded, "Will you remove your hat?" The dame in the front replied, "Certainly not, nor my undervest."

It would not be meet for me to justify the rejoinder, but it was at least amusing; more so, indeed, than the play which provoked the controversy. It is unreasonable to go to the afternoon performance at any theatre in a large hat, and no one nowadays would think of doing so; but when we are wearing small, close hats or toques, or little round caps, which offer no obstruction whatever, it is definitely irritating, as evincing, indeed, sheer spite, when some disagreeable female demands its removal, and the consequent dishevelment which is inevitable from such proceeding.

I should like to incite a rebellion with the rule in force that the hat should not measure more than 7in. in height, or 28in. in circumference, or 16in. in width. That is because my desire is to arrange matters amicably, and the knowledge, as I have said before, of my poignant suffering at the sight of incongruous attire. The walking costume demands a hat, and we should see that it not only gets one, but keeps it in its righteous position upon the head.

Therefore, one cheer more for the order that afternoon dress with millinery will appear at Westminster Abbey on Feb. 28, portentous day of the wedding of Princess Mary, whose train, by the way, threatens of unusual beauty, velvet and metal being interwoven by the skilled hands of Mr. Bann, at Braintree, while disabled soldiers are to take the dress in hand for its further embellishment.

After the thought of all the magnificence that will go to the show, it is a drop to chronicle the less ecstatic delights of an evening frock I met last night of the finest quality of mauve and pink shot mousseline taffeta, worked into monster roses all round the hips above a deep fringe of mauve chenille. Chenille and other fringes continue to secure admiration with patronage, but it is a mistake to combine these with fur.

Fur, however, is not to be despised in union with soft velvet or morocain crêpe. Out of all the furs best suited for the earliest days of Spring, I would write down chinchilla, and, whilst knowing it to be most expensive, will call the attention of the uninitiated to many capital imitations born of the rabbit family, which are most valuable beasts in the region of dress, since Paris has taught us how to imbue them with the complexion of many another animal of more intrinsic worth. It is really wonderful what shades of grey and brown the rabbit can take upon itself becomingly, and the rumour that every well-conducted Spring costume will be endowed with a broad fur collar band, instead of the stoles and boas of our earlier fancy, can be regarded complacently, if not most gladly.

But I cannot write any more today; I have just suffered a great blow. One of my dearest young friends boasting a mass of real copper-coloured hair, and all unconfessing of her purpose, has decided to shear herself to the out-of-fashion bobbed order. I am horrified, shocked and distressed, and she offers as excuse for such unwomanly conduct the mere fact that she is going travelling in Italy, and is convinced that she will be the more comfortable for the absence of any such trammel as the hairpin when she rides, motors or swims.

How absurd!

MISS FOX-BROOKS' GOWN OF TURQUOISE VELVET.

"WITCHING WILLOW."

Play in Three Acts, by W. M. Parker, Produced at the Athenæum Theatre, Glasgow, on Monday Jan. 30.

Adolphus Stone .....Charles Mortimer
Potter .....Jean Smith
Lakeman .....F G. D. Crippen
Esther Stone .....Lilian Stennis
Professor Martin Memble..R. E. Jeffrey
Charity Stone .....Alicia Smith
Hilary Benge .....Fred Bruce

The play is somewnat in the nature of an exposé of the mysticism of the more extreme spiritualists. The "witching willow" of the title is used throughout as the symbol of disastrous love and by dint of constant reference to it and by means of a series of minor incidents such as the breaking of a willow-pattern plate, and the development of a heavy thunderstorm synchronising with the development of the plot, a tense atmosphere is obtained. It is rather a disappointment to find that the story to which all these effects are incidental is so commonplace. Professor Memble, a smooth libertine is making love to the wife of his host, the strong successful Adolphus Stone, at the saime time filling her head with notions of spirits and "pschic phenomena." On the afternoon of the day on which he has arranged to elope with her, he initiates a flirtation with Charity, her boydenish daughter. The latter takes his advances as amounting to a proposal of marriage, and announces the fact to her father, who has meantime been master of the situation, and who wisely asks her to confide in her mother. The confession naturally causes revulsion on the mother's part and as a result the villain is unmasked, domestic peace restored, and Charity brought back to her faithful swain Hilary. It is whilst on familiar ground and in the emotional scenes that the author is at his best. Many of the scenes, particularly the last one between the husband and wife and the lover, are most naturally conceived and easily written; but it must be admitted that he is scarcely so successful in the lighter passages.

The honours of the acting are chiefly to Charles Mortimer, who gives Stone the requisite ease and bluntness. As the somewhat overstrung wife, Miss Lilian Stennis has a difficult and heavy part, and rises to high emotional heights. As Hilary Benge Mr. Fred Bruce is all that is required, and he gives a most convincing picture of a smart young student. Charity, the immature, innocent flapper, is a difficult part, and much praise is due to Miss Alicia Smith. Lakeman an unnecessarily garrulous gardener, receives ample justice at the hands of Mr. F. G. D. Crippen and Mr R. E. Jeffrey, who produces, is Professor Memble.

GALSWORTHY'S ONE-ACT PLAYS.

A new volume of "Six Plays," by John Galsworthy, has just been published by Duckworth and Co. at 5s. net. Most of the half-dozen playlets are of a light kind, but tragedy pure and simple is the note struck in "The First and the Last." The leading characters are two brothers, one a well-known K.C., who is about to be made judge, and the other a ne'er-do-well. The latter makes the startling confession that he has murdered a man who has deceived and acted the part of a bully to a girl with whom he (the murderer) had picked up. A vagabond who robbed the dead body is arrested and charged with the crime, and eventually convicted. The K.C. cares little what happens to the condemned man so long as his own name is not involved in the sordid story. He fears that his brother will give himself up; but instead of doing this the guilty man writes a confession, and then he and the girl, by mutual agreement, commit suicide. The K.C. finds them lying together dead, and after a brief hesitation burns the paper containing the confession.

"The Little Man" is an amusing story of a kindly-disposed male traveller by rail who accidentally becomes the custodian of an infant during a railway journey until the child is restored to the arms of the distracted mother.

"Hall-Marked" is all about the absence of a wedding-ring from a lady's finger, and the suspicions this arouses. The lady's companion is her husband right enough, and her ring was by accident left in her bathroom. Both "The Sun" and "Defeat" may be said to have their origin in wartime incidents; and "Punch and Go," "a little comedy," is a keen satire on the illiterate, soulless, theatrical "boss," who is incapable of judging of a good thing when he sees it. Some of the plays have successfully borne the test of production; and they certainly make excellent reading.

Mr. George Harris has been appointed by Messrs. Charlot and Murray business manager of the Prince of Wales' Theatre in the place of Mr. Garri Croker.

JANET BARROW'S DRAMATIC RECITALS.

At the Margaret Morris Theatre, Flood-street, Chelsea, on Thursday, Miss Janet Barrow gave a clever and versatile display of her talent in character sketches and dramatic interludes. Her well-chosen items included the Roumanian scena "The Lute-player's House," interspersed with Roumanian dances, in which she had the assistance of Isobel Brooke, and as dancers Edna Dorothy and Budge Deane, and Edna Hughes, who again appeared in "The Barrel Organ," with Janet Barrow as interpreter, and Bunty O'Dolan and Dorothy Goodall in addition.

"Enery Brown," the clever cockney sketch, was notable for the excellent impersonation of Eliza Jane by Miss Barrow, with Miss Juana Hudson as a good foil "Les Images," with Elsie Lorensen at the piano, Miss Barrow Directrice, and Bunty O'Nolan and Edna and Budge Dean as Columbine, Harlequin, and Pierrot was another enjoyable item. Miss Barrow's recitation of Buckingham's speech of farewell, from "Henry VIII.," was well delivered; and "The Four Seasons" with ballet, completed the quota. Mr. Charles Dodds sang several songs, including "Hatfield Bells," "A Lullaby" "The Pretty Creature," and "Big Steamers" very pleasantly; and Miss Elizabeth Mellor, R.A.M., with a good soprano voice, deputised for Miss Olive Townend. Philip Levi at the piano for his own compositions, and Peggy Whiteley, whose pupils danced, both deserve praise.

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QUEEN'S HALL, SOUTHEND-ON-SEA.

Another sumptuous place of entertainment, the Queen's Hall, was opened at Southend-on-Sea on Saturday by the Mayor, Sir John Francis who was accompanied by the Mayoress, Lady Francis.

Sir John said it would always be his endeavour to give such encouragement as possible to all forms of commercial activity and business enterprise in the borough. He congratulated the architect, Mr. Charles Coke, and the builders on their labours, which have resulted in such a palatial building; and the owner Mr. Joseph Sayers, who had provided a business arcade and a large public hall in the heart of the borough and close to the tramway system. The development and prosperity of the town was helped by enterprise of this character, whilst the hall was an addition and an attraction to the amenities of the town.

The building is situate in Queen's-road, the most central thoroughfare, and easily accessible from all parts of the borough. The hall is one of the most handsome in the county, the capital outlay being £25,000. It is beautifully appointed with every modern convenience for banquets, balls, public meetings and concerts; 300 luncheons can be served simultaneously. The scheme of decoration is light Wedgwood and gold with panelled ceiling which has a most pleasing effect, whilst the lighting arrangements give a subdued and equally distributed glow. The floor has been specially prepared for dancing, and 600 couples can dance at one time. At the rear is accommodation for 24 motor charabancs or cars for private parties.

CATHOLIC PLAY SOCIETY.

The Catholic Play Society is continuing its activities this year with unabated vigour. On Saturday afternoon last there was presented "The Cradle, The Cross, and The Altar," described as a dramatic presentation of the meaning of the Eucharist, and arranged by the Rev. H. J. Fynes Clinton. The Guildhall Theatre of Music was crowded to the full with a keenly interested and reverent audience, and the many sacred tableaux exhibited upon the stage were of considerable beauty, both in design and lighting. A Lithurgical Choir, under the direction of Mr. B. Herrick Edwards, chanted at the side of the stage during the progress of the tableaux. These sacred tableaux were repeated at the Guildhall Theatre on Monday.

"TOWN TOPICS."

This weekly journal has been remodelled and Mr. W. Masters is the new managing editor. The changes made appear to be all in the direction of improvement. The principal features in "Town Topics" cover a fairly wide area, and amongst the contents of last week's issue is an article, entitled "Plea for Sincerity in our Drama," by Mr. Herbert J. Henley, who, referring to dramatists who go to real life for their themes, says that they have a knack of imagining, that they cannot be realistic without being gloomy, and that a happy ending is disgustingly inartistic. They do not consider that they have been "true to nature" unless they leave their characters in the sorriest of pickles, with everyone damned and miserable, including the audience. They look upon a ray of happiness as suburban. Which is one reason why managers have grown shy of producing the so-called 'true-to-life' play."

Another topical article of considerable interest is entitled "What is Wrong With Vaudeville?" by "Garry."

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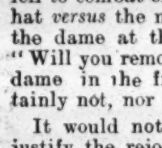

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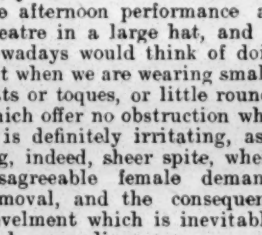

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"COMMON CLAY."

Play, by Cleves Kinkead, Produced for the First Time in England at the Repertory Theatre, Nottingham, on Monday, Jan. 23.

Edwards ..... Frank Follows
Mrs. Fullerton ..... Dorothy Drury
Richard Fullerton ..... Alfred Brooks
Anne Fullerton ..... Cicely Walper
Ellen Neal ..... Ellen Compton
Arthur Coakley ..... Gerard Neville
Hugh Fullerton ..... Norman Pierce
Judge Samuel Filson H. Worrall-Thompson
Miss Warren ..... Nancy Macbride
Attorney ..... Henry Crocker
Judge ..... Lester Matthews
Bailiff ..... Geoffrey Lovatt
Clerk ..... Will Stanley
Mrs. Neal ..... Viola Compton

In "Common Clay" the Compton Comedy Company have a play eminently suited to them, and their admirable presentation drew the warmest enconiums from a large and appreciative audience. There are some wonderful thrills, some pathetic moments, and some excellent fun, all capitally blended.

Ellen Neal has lived to the age of 18, as the supposed daughter of a needy but Christian couple, who have, nevertheless, given her a good education. She conceives a hatred of her humble surroundings, and, the claim of youth for brightness and gaiety proving too strong, she succumbs to the blandishments of a man about town, Arthur Coakley, whom she meets at a common dancing saloon. The folly of such a life is brought home to her, and her desire for something better is rewarded by obtaining a situation as parlourmaid at the home of the Fullertons, her duties commencing on the night of one of their parties. Coakley is one of the guests, and, on seeing Ellen, he unsuccessfully attempts to renew his former acquaintance with her. Hugh Fullerton, the son of the house, is attracted by the pretty maid, and, although informed of her past by Coakley, is not deterred from continuing his attentions to her. A year later Hugh confesses to being the father of Ellen's child, causing consternation and dismay to his parents.

A court scene follows, and the lawyer engaged by the Fullertons—Judge Filson—learns, by his cross-examination of Mrs. Neal, that Ellen is his own child, the result of his youthful indiscretion. His decision to atone for the past by taking Ellen into his charge, and the subsequent marriage of Ellen and Hugh Fullerton, is told in the last act.

Miss Ellen Compton has a delicate task in her depiction of the wayward Ellen, and she scores a veritable triumph in her assumption, the light and delicate touch of which earns her the heartiest appreciation. Miss Viola Compton plays Mrs. Neal with a depth of feeling that is effective throughout. Mr. Norman Pierce makes a convincing representation of Hugh Fullerton, acting with excellent restraint. Mr. H. Worrall-Thompson displays aptitude and artistry in his portrayal of Judge Filson. As the shady lawyer, Yates, Mr. Henry Crocker gives one of his characteristic embodiments full of life and humour. Mr. Gerard Neville's assumption of the caddish Coakley is one of his best performances, and deserves all praise. Mr. Lester Matthews makes an efficient Judge of the Court, and good work is shown by Miss Dorothy Drury, Miss Cicely Walper, Miss Nancy Macbride, Mr. Frank Follows and Mr. Alfred Brooks. The hand of the clever producer, Mr. W. G. Fay, was apparent throughout, and the curtain falls on a scene of enthusiasm.

"THE YELLOW POPPY."

Play, by D. K. Broster and W. Edward Stirling. Produced at the Repertoire Theatre, Plymouth, by the London Players, on Jan. 23.

"The Yellow Poppy" is founded on the well-known novel by D. K. Broster, dramatisation of which is the joint work of Mr. Broster and Mr. W. Edward Stirling, who plays the principal rôle. The theme is very attractive, and well handled. At times it attains a high standard and makes a strong appeal to the artistic sense no less than to the lover of good drama as such. But there are some little weaknesses of technique which may quite easily be remedied before the play is produced in London next month, and possibly a little polish can be applied here and there to the dialogue. There are certainly some strong situations, of which the principals make the most.

The yellow poppy is the symbol of the main theme—that of love blossoming late in the lives of the hero and heroine. The period is early Napoleonic in France, the prologue taking place in 1871, and there being an interval of nine years during which France passed through revolution and bloodshed and emerged a republic. The two principal figures are the Duc and Duchesse de Trelan, who, becoming estranged, separate. The Duc crosses to England, while the Duchesse refuses to take refuge from the turmoil in flight. Subsequently, however, the Duc returns incognito, and becomes an honoured Royalist leader. He believes his wife has been murdered in prison; but she is alive, and thinks her husband either dead or a coward. Events bring about a meeting, and they are united, each having learned to love the other. But the falling of the petals of the yellow poppy is to the Duc the sign of death, and because of his refusal to ask his life of Napoleon he is executed.

To those who like the ordinary sentimental ending to a play the anti-climax is not satisfying, but the student of character and lover of art will not cavil. The play is well mounted, the picturesque Breton costumes, the Republican uniforms, and the atmosphere of early Napoleonic France being very effective. The acting is admirable. Nothing could be finer than Mr. W. Edward Stirling's study of the Duc de Trelan. Every phase of a many-sided character is faithfully portrayed, and Mr. Stirling in all respects gives of his best. Miss Margaret Vaughan is a distinguished yet masterful and impressive Duchesse. She acts with grace and charm. Mr. Noel Morris is a convincing Roland, and Mr. Henry Oscar is exceptionally good as the treacherous friend who subsequently becomes an earnest and a faithful comrade. Mr. W. Pringle and Miss M. Meagher are other outstanding figures in a good cast of sixteen.

SCOTTISH NATIONAL THEATRE SOCIETY.

Under this new name, the Scottish Players produced on Tuesday, Jan. 24, two new plays, as follows:—

"FLEDGLINGS."

Comedy, in Three Acts, by George Blake.

Ketron ..... Miss Queenie Russell
Anna ..... Miss Elliot C. Mason
Kate ..... Miss Jean T. Smith
Mysie ..... Miss Meg Buchanan
Duncan ..... Mr. David H. Graham
Colin ..... Mr. R. B. Wharrie
Neil ..... Mr. Robert Gray
Calum ..... Mr. Wm. L. Coutts
Angus ..... Mr. Archibald Buchanan
Cissie ..... Miss Catherine Fletcher

The three acts pass in the parlour-kitchen of a Hebridean inn kept by Anna MacDonald, and the other characters are all excited over the expected return of Duncan Galbraith, a young native of the island who has been away in Glasgow. His last situation had been as bookmaker's tout, and as Glasgow was becoming too hot for him, he decides on a trip to the Hebrides to try his luck at extracting money from the simple fisher-folk and others. Possessed of a plausible tongue, he paints such a glowing picture of the money-making possibilities of Glasgow that four couples decide to leave for that El Dorado. He is aided in his designs by Cissie, whom he had known in previous years, and their plan is to secure as much as possible of the money and belongings of the simple islanders, and cross to the mainland early one morning.

The only one who sees through the wiles of the impostor is Colin's mother, Anna. A chance word reveals to her the plot of the early start, and she catches the dishonest Duncan stealing £19 from Colin's box, and makes him disgorge the money. After getting it into her own hands, she demands to know Duncan's "price," and actually hands him back £10, replacing it from her own private hoard. When her son Colin is lamenting the many years of hard work that must be done before he and Ketron can marry, Anna hands over the full amount, hoping to retain her son at home in the future. A tragic-comic note is struck by his happy exclamation, "Now we can go to Glasgow, after all," and on this the curtain falls.

The acting throughout was on a decidedly high level. Miss Elliot C. Mason as the distracted mother whose only wish is to keep her son with her, gave a distinctly clever performance. The Glasgow bounder, Duncan, was acted with easy assurance by Mr. David H. Graham. Mr. R. B. Wharrie's Colin was a manly impersonation, and Colin's sweetheart, Ketron, was charmingly played by Miss Queenie Russell. Mr. Archibald Buchanan gave a clever study of the old ferryman, and Miss Catherine Fletcher was excellent as the designing minx, Cissie. The remaining four characters were neatly played, and kept "in the picture" all the time.

The second piece of the evening was a bacchanalian orgy founded on the Cantata by Robert Burns:—

"THE JOLLY BEGGARS."

This stage version was arranged by "Euchan," and the one scene represented Poosie Nansie's change-house in Mauchline in the year 1785.

The Gangrel Bard Mr. Andrew McNaughton
The Caird ..... Mr. H. C. Stark
The Merry Andrew Mr. J. Ronald Young
Poosie Nansie ..... Miss Belina Miller
Racer Jess ..... Miss Jean T. Smith
The Soldier ..... Mr. David H. Graham
The Doxy ..... Miss Catherine Fletcher
The Tinkler Hizzie Miss Christian MacIntyre
The Raude Carlin ..... Miss Elliot C. Mason
Robert Burns ..... Mr. W. Ralph Purnell
James Smith ..... Mr. Archibald Buchanan
The Pigmy Scraper Mr. G. Paterson Whyte
The Fiddler ..... Mr. Charles MacIntyre

This proved to be a rollicking production, and the players entered into it with infinite gusto. The well-known songs were introduced, and given with more vigour than harmony, as befitted the scene. Every part was well played, and Mr. W. Ralph Purnell made a picturesque but quiet figure of Robert Burns, who drops into the inn to gather material for his descriptive sketches of Scottish life in the days that lay before him.

Both plays were produced under the able direction of Mr. Andrew P. Wilson, who is rapidly bringing these players to a high pitch of perfection.

"POLLY DANVERS, HEIRESS."

Play, in Five Scenes, by Eleanor M. Dyer, Produced for the First Time on Wednesday night, Jan. 25, at the Marina Theatre, South Shields.

Sir Paul Thring ..... Juan D'Alberti.
Lord Manleverer ..... Ernest A. Allen.
Humphrey Nethcote ... Edward Lowrie.
Lindsay, the Butler ..... Fred Lane.
Lady Thring ..... Eva Elwes.
Hugo Thring ..... Hazel Bainbridge.
Phillipa Burke ..... Isobel Hunt.
Polly Danvers ..... Edith Bainbridge.

In the opening scene Sir Paul Thring, a wealthy widower, his little son Hugo, and Lady Thring, his mother, are awaiting with some anxiety the appearance of Polly Danvers, the daughter of Lady Thring's brother, who had formerly married a country girl beneath him in rank. Their daughter Polly had been reared in the country among her mother's people, and has, consequently, none of the polish of her aristocratic relatives, but is, nevertheless, a warm-hearted girl with generous impulses. Her Yorkshire accent and awkward manners grate very strongly upon her aunt's nerves, and the latter loses no opportunity of snubbing her. She finds real friends, however, in the person of Phillipa Burke, Lady Thring's secretary, and Sir Paul Thring, who are secretly in love with each other, while little Hugo is also a devout admirer. Lord Manleverer, an impecunious adventurer in search of a rich wife, finding that Polly is the Danvers heiress, makes love to her, and is astonished when she intimates her preference for her rustic lover, Humphrey Nethcote, a gamekeeper. He tries to separate the lovers by means of a forged letter, but his scheme fails. Paul and Phillipa have agreed to marry, and Polly tries to get the latter to accept the Danvers' fortune without success. One day, however, while playing with an antique Indian box of Phillipa's, Hugo drops and breaks it. Some documents fall out, which prove that Phillipa is the daughter of an elder brother of Polly's father, and consequently the real heiress. Polly is delighted at the turn of events, and the play ends with her declaration that, although she has lost a fortune, with a home of her own and the man she loves, she is still "Polly Danvers, Heiress." The play is brightly written, and contains some good lines, although the construction shows weakness in places.

The play received all the advantages of intelligent, not to say brilliant, interpretation at the hands of the Marina Repertoire Company, Mrs. Julian Bainbridge being conspicuously successful in the title-rôle. She handled the part of the rough diamond, Polly Danvers, with all the skill of an experienced artist, judiciously blending the comic with the sympathetic. Mr. Juan D'Alberti as Sir Paul Thring gave a a polished rendering of a typical George Alexander part, playing with a light but sure touch and a dignified restraint which carried absolute conviction. There are fewer better exponents of the "Grand Dame" type than Mss Eva Elwes, and her Lady Thring was an aristocrat to the finger tips. Miss Isobel Hunt as Phillipa Burke was sincere and charming, while Miss Hazel Bainbridge played the boy Hugo to perfection. Mr. Ernest A. Allen made Lord Manleverer a plausble and good-looking scoundrel, and Mr. Edward Lowrie as Polly's rustic lover invested the part with a homely touch of real simplicity. Mr. Fred Lane, in a neat little character part of Lindsay, the butler, completed the cast.

The production, which was in the capable hands of Mrs. Bainbridge's stage director, Mr. Edward Lowrie, was received by the audience with every sign of approval.

"APRON STRINGS."

Comedy, in Three Acts, by F. Harris Deans, Produced at the Liverpool Playhouse, Monday, Jan. 30.

Mrs. Hodgson ..... Dora Keith
Cicely ..... Auriol Lee
Mrs. Derwent ..... Frances Vine
Minnie ..... Clelia Field
Edmund Derwent ..... J. H. Roberts
Mr. Derwent ..... Kinsey Peile
Aubrey ..... Baliol Holloway

The scene of this story is laid in the house of the Derwents. Edmund, the son, intended as an architect, has been reared in an atmosphere of idleness, and is, apparently, a gentleman of leisure, but he at least has the courage to marry an actress named Cicely, whom he brings to the home of his parents. Her reception is not at all cordial, and she is even expected to perform certain household duties. Such treatment causes her to revolt, and she leaves the whole lot in order to return to the stage. During her absence of two years she writes to her husband, who is still a listless dawdler, but the letters are intercepted by the mother. When she returns, a successful actress, she endeavours to take away her husband, financial disaster having by this time overtaken the family, but he objects to live under such circumstances, and leaves with the determination to "make good," while she remains to support the father and mother. Eventually Edmund returns "broke," having failed to improve his fortunes.

The story was of a somewhat frail character, and did not seem to grip the audience, but the acting was good in every respect. Miss Lee undertook the task of impersonating the distressed actress in admirable style, handling a somewhat difficult character with much acceptance. As usual, Mr. J. H. Roberts showed his versatile powers in the depiction of the indolent Edmund; the part of Mrs. Derwent was naturally played by Miss Frances Vine; and the supporting characters were also admirably undertaken. Mr. Nigel Playfair produced the comedy in satisfactory manner.

"THE ROUND TABLE."

A Comic Tragedy, in Three Acts, by Lennox Robinson, Produced at the Abbey Theatre, Dublin, on Jan. 31.

Mrs. Drennan ..... Miss Helena Moloney
De Courcy Drennan Mr. Barry Fitzgerald
Daisy Drennan ..... Miss Eileen Crowe
Bee Drennan ..... Miss Eileen O'Kelly
Jonty Drennan ..... Mr. J. Hugh Nagle
Miss Williams-Williams Miss May Craig
Christopher Pegum ..... Mr. P. J. Carolan
Mrs. Pegum ..... Miss Esme Ward
Miss Pegum ..... Miss Annie Kirby
Fan Franks ..... Miss Dorothy Lynd
A Woman ..... Miss Beatrice Elvery
Tom Breen ..... Mr. Tony Quinn
Two Men Peter Nolan and Gabriel J. Fallon
An Elderly Woman ..... Miss Marie Sweeny
A Porter ..... Mr. Patrick Kirwan

"The Round Table," a new comic tragedy play, by Lennox Robinson, met with a gratifying reception on its first production at the Abbey Theatre. The success of the production lies in the really clever and humorous dialogue, the characters being interesting and true to everyday life, and the play admirably presented and staged. The story concerns the fortunes of Daisy Drennan, an active young girl, encumbered with the management of a household and of a mother, brothers and sisters, helpless and incapable as regards any ordinary domestic housework. Daisy becomes engaged to Christopher Pegum, to the utter dismay of the household, who, in their selfishness, imagine they are absolutely dependent upon her to run the house. Daisy, however, arranges schemes for the various members of her family, by which they will be able to manage without her help. One evening shortly before her marriage she hears a tap at the window. On opening it, a strange young woman enters the room. She relates to Daisy a marvellous history of her life and wanderings all over the world, and her wonderful happiness in her absolute freedom and independence. Daisy is fascinated and enthralled by her wonderful adventures, and when the mystery woman silently departs Daisy determines to end for ever the dull routine of her present existence.

The last act shows a railway station waiting-room. Daisy and Christopher have come to bid farewell to Daisy's sister and brother, both of whom have just been married. Whilst waiting on the platform, Daisy once again sees her mysterious visitor beckoning to her, although to none else is she visible. Unable to resist her influence, Daisy, in a tense scene, bids farewell to Christopher, setting out on the train to her life of freedom.

The acting by all concerned was excellent, Miss Helena Moloney (Mrs. Drennan), as the good-natured, chattering mother, causing many a hearty laugh. Miss Eileen Crowe (Daisy Drennan) was responsible for much of the success of the production, her perfect elocution and natural acting being keenly enjoyed. Miss Beatrice Elvery, as the "mystery woman," was compelling and fascinating, and the remaining parts were all well played. In response to repeated calls, Mr. Lennox Robinson bowed his acknowledgments.

"A WOMAN'S WORD."

Play, in One Act, by Gordon Thomas; Produced at the Whitfield School, Glossop, on Saturday, Jan. 28.

Jack Maybury ..... Mr. H. Podmore
Elsie Maybury ..... Miss Edith Turner
Hubert Danvers ..... Mr. George Brown

The author of this little play shows a decidedly experienced hand, and the situation is unfolded with a full sense of its serio-comic possibilities. Jack and Elsie Maybury are sketch-artists, married, and engaged in the attempt to rehearse a new piece supplied to them by their friend, Hubert Danvers, a writer for the halls, and the third person in the plot. It is apparently in the middle of the rehearsal that the action begins. Jack finds it impossible to go on with a stage love scene, "full of sloppy sentiment," with his wife, in face of his discovery that in reality a man has stepped between them whose name Elsie refuses to divulge. The play of contrast between the sentiment of the sketch and the irrepressible interruptions of Jack's wrath and jealousy is well done; it is also full of humour, heightened by the almost pathetic attitude of his wife, who obviously loves him, and who knows that the matter is not serious in the way he supposes. But she has given her word that she will not give away the other man, for the sake of the long friendship it would break. It turns out that the offender, finding that Jack's discovery threatens to wreck the home and the partnership, himself confesses, but in the third person, and as if referring to another man who had probably given way to a mere attack of sentimental indigestion. The culprit is Danvers, who is prepared to take from Jack a more drastic medicine than the dose administered by Elsie. It ends, however, with a happy resumption of the rehearsal under the author's supervision.

Mr. H. Podmore showed exceptional skill in comedy characterisation in the rôle of Jack Maybury, which is full of robust humour; Miss Edith Turner's Elsie Maybury was a charming impersonation; and Mr. George Brown gave an easy and pleasing performance as the delinquent Danvers who had indiscreetly confessed his love, but meant no harm.

"THE SCANDALMONGERS."

Play, in four acts, by Miss Eva Elwes, Produced, for the first time in London, by Mr. Arthur Hinton's Company, at the Theatre Royal, Stratford, on Friday, January 27.

Sir Edward Nuttall ..... Arthur Hinton
Frederick Handly ..... George P. White
Lord William Barnes ..... Joe Bloor
Father O'Brien ..... Chas. De Roy
The Bishop ..... Fred Stains
Travers ..... Arthur Trail
Lady William Barnes ..... Laura Wright
Fanny Chatterton ..... Madge Hope
Florence Cassilio ..... Dorothy Carrickford
Noreen Kennedy ..... Peggy Courteney

Sir Edward Nuttall has divorced his wife and Frederick Handley is the scoundrel who has robbed him of her, but she, it must be admitted, is a willing accomplice, besides being a gambler and a drug taker. Sir Edward receives a telegram to the effect that an old friend, ignorant of the fact that he has divorced his wife, is committing to his care, for an introduction to society, his daughter Noreen Kennedy. She arrives alone at his shooting lodge in Scotland. After his married troubles she comes as a ray of sunshine into his life. Lord William Barnes and his wife, Sir Edward's sister, put in an appearance, and Noreen agrees to marry Sir Edward, the latter being under the impression that his sister has told her of his divorce. When she hears of this, her religious scruples cause her to part from her husband, who declares that Noreen and he shall never come together again till she becomes the humble suppliant. Noreen seeks the shelter of her church, finding a friend in Father O'Brien.

Sir Edward's first wife dies, as the result of her own excesses, and a fresh turn of events leads to explanations, which bring Sir Edward and Noreen together again, and brings the play to a happy ending.

Miss Peggy Courteney was a delightful Noreen Kennedy. The part of Sir Edward Nuttall was excellently played by Mr. Arthur Hinton. Mr. Joe Bloor was good as the good-natured, but rather dull, Lord William Barnes, and Miss Laura Wright was admirable in the part of the fussy Lady Barnes. Miss Madge Hope gave a clever character sketch of Fanny Chatterton, a womanh with a bitter tongue, and Miss Dorothy Carrickford, as the depraved Florence Cassilio, played her part with consummate skill. The rôle of Travers, Sir Edward's man-servant, was in the capable hands of Mr. Arthur Trail. Father O'Brien was ably portrayed by Mr. Charles De Roy, the minor part of his Bishop being efficiently embodied by Mr. Fred Stains.

"ONLY A HALF-BREED."

Musical Drama, by Edward Blanche Leroy, in Three Acts, Produced for the First Time in London, at the Theatre Royal, Stratford, on Monday, January 30.

Brant Yorel ..... Heather Evans
Pedro Velasquez ..... Charles Neville
Major Timothy Seymour .. R. A. Beaton
George Washington .... Harry Morgan
Sheriff Wilson .. Lawrence J. Lawrence
Charles Kingston ..... Victor Lusk
Joe Crossley ..... Malcolm Cumming
Jem Burgess ..... Ewart Drake
Black Jack ..... Robert A. Knight
Richard Kent .. Lawrence J. Lawrence
Mrs. Timothy Seymour Miss Gertrude Le Sage
Esme Deering .... Miss Violet Graham
Leonora Seymour .. Miss Blanche Leroy

The story, though an old one, is exceptionally well re-told. A wanderer in the wilds, a young man, Charles Kingston, meets and marries a squaw, becomes the father of a half-breed, and returning years later to the scene of his early adventures, learns that the child has grown up, and loves the wayward child (Leonora) of an innkeeper (Major Timothy Seymour). The squatters, headed by Pedro Velasquez, have murderous designs, but Leonora, otherwise known as "Rags," frustrates all attempts to rob the half-breed, Brant Yorel, of his property. In this laudable effort she is greatly assisted by George Washington, a negro, and the shielding of the half-breed, who is falsely charged with the murder of his father, brings about many interesting complications.

As Brant Yorel, Mr. Heather Evans displayed dramatic force and feeling, and Miss Blanche Leroy was an attractive devil-may-care Leonora, though she was handicapped by a severe cold. Mr. R. A. Beaton was a breezy Major Timothy Seymour, while Miss Gertrude Le Sage gave a neat study of Mrs. Timothy Seymour, the stepmother of "Rags." Mr. Harry Morgan was a merry and humorous George Washington, the negro. Mr. Charles Neville was excellent as Pedro Velasquez, the Mexican. Mr. Victor Lush as Charles Kingston did well, and other minor parts were capably embodied. The songs and dances introduced proved quite to the taste of the audience.

"THE BAND BOX."

Musical Revue, in Four Scenes, by Norman H. Lee, Music arranged by Teddy Worth, Produced for the First Time in London at the Elephant and Castle Theatre, Monday, Jan. 30.

Owen Owen ..... Arthur Villiers
Billiken ..... Wee Georgie Harris
An Ambitious Girl ..... Maisie Allen
Nobbs ..... Teddy Worth
Marjorie ..... Gracie Scarboro
Violet de Vere ..... Bobbie Evelyn

This merry show is well named, for one of its attractions is the pleasing interludes when a number of ex-Guards Bandsmen play some operatic and other selections. "The Band Box" was first produced at the Hippodrome, Dover, on Dec. 5 last year, and the success achieved in the provinces since was emphatically repeated at the Elephant on Monday evening.

Messrs. Perci Leonard, who produce the revue, have engaged an excellent cast. Miss Gracie Scarboro was pleasing as Marjorie, and was successful, especially in "Blue Bird" and other numbers. Miss Bobbie Evelyn's well-trained voice was effective in "I Want a Good Boy." Wee Georgie Harris delighted the house as a saucy page, Billiken, effectively singing "Kentucky" and "Aubrey the Strawberry." Mr. Teddy Worth is versatile, and scored heavily as the low comedian, Nobbs. The house roared at his many funny interludes; one that particularly got home was the interview with "Pussyfoot" from the front of the house. Mr. Arthur Villiers (who produces "The Band Box") was admirable as the theatre manager, and sang with verve "Time to Have Another One" and the "Gambling Man." To Mr. Reg. Marshall, too, praise is due for his rendering of "Caroline" and his excellent impersonations.

"A Lesson in French," "A Little Bit of Love" (in which the leading members of the company appeared with success), "A Bit of Jazz," and the charming musical spectacle, "A Volcanic Eruption," in which the ex-Guards' Band played with distinction, all highly pleased the audience.

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WEDNESDAY, FEBRUARY 8, 1922.

THE INCUBUS.

THERE can be little doubt, in view of the further facts, figures, and opinions regarding the Entertainment Tax, which we print elsewhere this week, that it is bearing very hardly as a whole on all branches of the profession throughout the country. It is practically invariably in excess of the profit or loss on the year's working of theatres, music halls, and cinemas. The instances of loss on working, too, are all too numerous, and behind them lurks a tragedy of unemployment, caused by the closing down of places of amusement—the New Theatre Royal, Windsor, for instance, has been closed for eight weeks from Monday, as a protest against the tax—the curtailment of permanent staffs, the withdrawal of touring companies, and the postponement of new productions.

A Financial See-Saw.

The Government and the advocates of the tax are too prone to pin their faith on the arguments that the public pays and that the tax is a luxury one. But this is a short-sighted view. The effect of the tax may not have been so noticeable during the war, when what might be regarded as "luxury" was viewed in a rather different light, and when the general public felt it must find an antidote for anxiety and badly racked nerves. But the armistice did not stay the crescendo of rising costs and wages which the entertainment caterer has had to meet since then, with no possible chance of recouping himself from a public of amusement-goers now faced with the exercise of small economies. So his gross receipts dwindle while the Government still takes toll. That is the point. Win or lose, the tax must come out of receipts. It is not truly a tax on luxury. It is a tax on livelihood. The Government probably feels that the tax brings too much into the Exchequer to be dispensed with. But did the Government foresee that the effect of the tax might well be to kill the goose which has laid such golden eggs; that with decreased receipts, owing to public patronage drifting to the lower-priced seats, returns and revenue would fall, making it impossible in many cases for places of entertainment to carry on? We think not, and we also think that the time has arrived when the whole position should be reviewed in the light of existing circumstances.

The Ultimate Result.

The tax was a war tax, and with a war-time amusement-going public which filled all seats, *dear or cheap*, the amusement caterer could stand it. But the war has passed, and with increased costs, and houses sparsely filled, mostly in the cheaper parts only, the case is entirely different. Theatres, variety halls, and cinemas are closing, or else theatres and halls are becoming "picture shows," and running with much-reduced staffs. This is where the downward swing of the financial see-saw comes, and the powers that be would be wise to consider the ultimate effect. Every house of amusement which closes or reverts to a cheaper form of entertainment to save on overhead charges and staffs, every touring company which comes off the road, is swelling the ranks of the unemployed, and swelling the number of theatrical employees who must ultimately apply for relief. Nor is it artistes only who are affected. Ultimately and inevitably it means reduced employment for the employees of furnishers, costumiers, builders, decorators, transport firms, chocolate makers, and printers, to say nothing of railway and clerical workers, &c. It may well be, then, that what the Government collects in tax on the one hand may be distributed in unemployment doles on the other, plus consequent distress and weakening of *moral*. Surely this is not sound economics. The tax must go!

THE PLAY IN PARIS.

Melodrama Resuscitated—A Study in Psychology—A Fateful Game of Gards—Tristan Bernard's New Play.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—A new three-act piece, "L'Autre Fils" ("The Other Son"), by Pierre Decourcelle, was presented last Tuesday at the Theatre des Arts. It is sentimental melodrama, capable of extracting a few tears. The famous Professor Fougeret is very timid in domestic affairs. He is the father of a grown-up son, Jacques, issue of a youthful love intrigue with a seamstress now dead. He has never dared devote much attention to his off-spring since his marriage, having another son, George, and being continually reproached by his wife. However, the other son (Jacques) has made the most of his education and become a successful doctor, whereas the legitimate child, pampered and reared in luxury, is a failure. The war breaks out, and the two brothers are called to the colours. Jacques visits his father for the first time with his wife and baby, to say adieu prior to joining up as an army doctor. Georges leaves likewise, and proves to be a hero, after all. He is wounded, and by a coincidence brought to the ambulance in charge of his brother, where he is cared for by his sister-in-law, who is a nurse at the front. The hospital is bombarded and evacuated, Jacques being maimed in trying to save Georges, who is left behind as killed. Later, Mme. Fougeret, on learning of Jacques' devotion, becomes reconciled to present conditions and welcomes the new family to the home, the grandchild even being allotted the room of the absent son. But Georges is not dead. He is picked up by the Germans and, recovering, returns home after the armistice. The mother is adroitly prepared for the shock of meeting her hero son, when there is a general pacification, and so the entire family is united, thanks to the war. This sympathetic story is well developed by the author of "Two Little Vagabonds," but lacks force and the casual humour so necessary for a successful melo.

"Le Mongeur de Rêves."

In this five-act play, "The Dream-eater," revived by M. Jacques Hebertot, at the Comédie des Champs Elysées on Wednesday, with George Pitoeff's company, which created it at Geneva last month, H. R. Lenormand shows us another stage psychologist. Luc de Broute is an eccentric individual who believes himself an apostle, whereas he is a modern Don Juan. In this curious play Luc is presumed to impersonate the spirit of research, beset by the mystery of unconsciousness. Jeanne represents humanity horrified at its own baseness, and Mme. de Fearon the symbol of life and liberty with a passion for destruction. "Le Monguer de Rêves" is catalogued as of the new school, and will please only a limited class of playgoers.

"Banco."

This gambling term is the title of the new three-act comedy, by André Savoir, mounted at the Potiniere, on Thursday, for a good run. It is of the same class as "Bluebeard's Eighth Wife," by the same author. Charlotte married Count Alexandre Lussac, in spite of her family's objections, for the Count is a gay boy, fond of cards, wine and women. She thought she might reform him, but, alas, soon had to seek a divorce. She then married Baron Delignieres, a sedate gentleman, devoted to his dogs. Some years after Charlotte is living at her country mansion, affectionately attached to her precise husband, but while enjoying everything money can buy, finds her existence dreary. In the meanwhile, Alexandre is ruined and becomes a noted aviator. Providence ordains he shall accidentally drop in the Baron's park, where he again meets Charlotte and renews his declarations. The Baron has never known his wife's first husband; consequently he does not hesitate to invite the famous airman to sojourn a few days with them. Charlotte turns a deaf ear to her divorced husband, but the energetic Count sets fire to a stack of hay to get the Baron out of way, and he then invades his former wife's room. Fearing violence she suggests a game of cards (baccarat), the stakes to be herself against the Count's immediate departure. Charlotte wins, but taking pity when Alexandre sadly turns to go, she throws herself into his arms, declaring her willingness to elope with the man she has never ceased to love. This amusing comedy is full of dialogue and diverting situations, being particularly well acted. Indeed, much of the success is in the clever interpretation.

"L'Ame en Folie."

The three-act piece of Francois de Curel, created at the Theatre des Arts during the co-operative tenancy, was revived by Henry Bernstein at the Gymnase on Friday. A performance was given the previous evening for h benefit of destitute arists, there now being many without engagements. There is every sign that this risky play (already noticed in the "Era"), by an aristocratic member of the French Academy, will again attract.

"My Love, Mon Amour."

Tristan Bernard is perhaps inspired by the success of certain English and American plays, for his latest four-act piece, given at the Theatre Marigny, on Friday evening, has, besides the title, an Anglican touch. Merlin has will'd his fortune to his nephew Renaud, provided he marries his adopted child Jeanne. Two other nephews inherit if this clause is not fulfilled, so naturally the couple do all in their power to prevent the union. They enlist the aid of a sporting companion, with the intention of compromising both Renaud and Jeanne, but for a series of incidents to sustain the action the confederate recants, so that his friend Renaud inherits the joys of true love and the fortune, the audience departing satisfied with a happy ending.

Anglo-American Little Theatre.

The group of players, for the most part amateurs, presenting English plays at the Salle Adyar, will give four performances, from February 22, of Bernard Shaw's "Fanny's First Play," with Minnie Terry, who created the part of Darling Dora. She will be supported by J. S. Godfrey, P. E. Ambrose, Redfern Hollis, Leonard Griggs, Ada Meakin, Hilda Franklin, and Isabel Roland. The programme will commence with "E. & O.E.," by E. Crawshay Williams, from the Little Theatre, London. The committee wished to present Henry A. Jones' "The Liars," but was informed the author is withdrawing all his works from the public for the present. Philip Carr is fulfilling the function of general manager, as in the past.

THE DRAMA IN AMERICA.

"The Blue Kitten"—"The National Anthem"—"Back to Methuselah."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Jan. 25.—"The Blue Kitten," now on view at the Selwyn Theatre, is the latest addition to the list of musical comedy animals of varied hue, and is quite a lively and entertaining show. The piece is an adaptation of a Palais-Royal farce called "Le Chasseur de Chez Maxim," and as played here is all about a Dutchman who leads a double life. Joseph Cawthorn plays the Dutchman, and, as usual, is very funny. When he is not busy amassing millions (of francs) as the head waiter of a gay restaurant in Paris, he poses as a country gentleman at his château at Fontainebleau. Trouble begins when his elegant wife discovers his lowly occupation, and he himself discovers that his daughter has become engaged to one of the most inveterate bounders that frequent "The Blue Kitten." The twisted dialect that Mr. Cawthorn uses so effectively, and Dallas Melford's simulation of incipient apoplexy provide a fund of humour, Mr. Melford being cast as Popinet. Cawthorn sings a capital conversational song, called "The Best I Ever Get Is the Worst of It." Lillian Lorraine, Marion Sunshine, Douglas Stevenson and Lorraine Manville in several attractive singing and dancing numbers contribute to the success of the piece. The book was written by Otto Harbach and William Cary Duncan. The music was composed by Rudolf Friml, and the piece was produced by Arthur Hammerstein.

"The National Anthem"

Jazz is the American national anthem, according to the play written by J. Hartley Manners, and now running at Henry Miller's Theatre under the management of A. L. Erlanger and George C. Tyler. The newspapers praised the play, and Laurette Taylor has scored an undoubted success in a rôle which affords an opportunity for a very unusual and effective performance in a kind of character which differs widely from those with which she has hitherto been identified. Miss Taylor appears as Marion Hale, who marries Arthur Carlton to reform him. Excitement and drink have a firm hold on Carlton, and soon after their marriage Marion sees that, instead of her lifting him up, he is dragging her down. After a few mad weeks in New York, the newly-weds go to Paris, where the pace becomes even more rapid. Marion takes a poisonous drug in mistake for a headache powder, and whilst racing in his motor-car for a doctor, Carlton smashes into another machine, and is killed. Marion's life is saved, and as a faithful admirer is in evidence at the finish, everything points to a second marriage. Ralph Morgan, in the rôle of the husband, gives a vivid portrayal, and Lillian Kemble Cooper is excellent as a society recruit to the stage. Dodson Mitchell, Frank M. Thomas Richie Ling, and Greta Kemble Cooper also do exceedingly well.

"Back to Methuselah."

The Theatre Guild will shortly produce Bernard Shaw's "Back to Methuselah." The play, which is really five plays, will be given as a cycle, covering three productions. Each production will run for one week, and will then give way to the following one. There will be two cycles only. "In the Beginning," which is laid in the Garden of Eden, and "The Gospel of the Brothers Barnabas," which is laid in London at the present time, will be given as the first production. "The Thing Happens," which takes place A.D. 2170, and "The Tragedy of an Elderly Gentleman," which takes place A.D. 3000, will be the second offering. "As Far as Thought Can Reach," which occurs A.D. 31920, will be the final bill. This will be the first production of the play on any stage.

THE THEATRICAL MARKET.

"THOUGHTS ON THE PRESENT DISCONTENTS."

By FREDERICK HARRISON.

This borrowed title fits much that is appearing in the papers on the subject of London Theatres, which are said to be in a bad way. Frequent recurrence of disaster seems to support that view. Men have rushed into management, only to quit it as fast as they could. Meanwhile, many, who look to the stage for their living, are in sore straits.

Of these unhappy occurrences various explanations are given, but that which finds most favour is the high price charged for rents, due, it is further supposed, to th crapacity of landlords, who are consequently described as profiteers.

Supply and Demand.

But these are days of catchwords, and catchwords are misleading. When is property of any description let for less than can be obtained? And why should theatres be excepted from this rule? This query does not indicate complacency at the spectacle of high rents, but merely suggests the inevitableness of economic laws.

"Nature, with equal mind,
Sees all her sons at play,
Allows the proudly riding and the foundering bark."

And though it be a descent from the sublime to the prosaic, does not the same obtain in the sphere of supply and demand?

It may be observed, parenthetically, that no one is obliged to take a theatre unless he chooses, and whether laudable ambition, a spirit of adventure, or the siren voice of vanity, spur him on, he has only himself to blame if the cost of his enterprise exceed the capacity of his purse.

Oddly enough, it is often the sufferers themselves who intensify the conditions of which they complain. A man hires a theatre, fails, and promptly relets it, for obvious reasons, at an increased rent. Given another failure, the operation is repeated by his successor, and the rent has risen twice. If a few theatres stood empty for a time, rents would fall. However, the alleged causes of trouble are not confined to rents. Salaries, risen to abnormal heights, heavy cost of production, and the deterrent influence of the Entertainment Tax, are held responsible by some.

Root of the Present Difficulties.

Now, it cannot be denied that these four factors burden the finances of a theatre. On the other hand, it is seldom, if ever, that disaster comes through them. The root of the present difficulties is something quite different. It is nothing less nor more than a shortage of good plays.

It is astonishing how little this is understood. People outside the theatre think it as easy to order a play as a suit of clothes. Those inside know better. Indeed, the kernel of management consists in finding plays acceptable to the public, the only possible definition of "good" in dealing with the question of failure and success. For we are not here concerned with artistic values, though, happily, the artistic and the successful are frequently combined.

But what of the Great Unacted, who fondly believe that only the obtuseness of managers prevents their darlings from seeing the light. Alas! that is not so. It is perfectly true that managers are often blind, but it may safely be said that no play fit for production fails sooner or later to reach the stage.

Provincial Stock Companies.

The distressing side of present conditions is the number of actors and actresses seeking work, but here supply exceeds demand, although every London theatre, with one exception, is open. Demand exceeds supply with respect to theatres and plays; the reverse holds good with players. It is impossible to avoid the inference that too many have chosen the stage as their vocation. The lot of the disappointed is very hard, and points to the desirability of a change of occupation on the part of the superfluous. Yet this is a counsel of despair, when unemployment is rife in every quarter. A brighter alternative would be the establishment of stock companies in provincial theatres, from which many happy results might spring. Liverpool and Birmingham have led the way. Will no enterprising spirits follow?

CARNIVAL BALL AT MOODY'S.

IN AID OF VALENTINE MEMORIAL FUND.

The carnival held at Moody's Club, Tottenham Court-road, on Wednesday last week, in aid of the Valentine Memorial Fund, proved to be a right rollicking affair, at which everybody enjoyed themselves most heartily. The Directors of the Club had generously placed the whole club, band, decorations, &c. at the disposal of the organisers free of charge, and under the direction of Mr. Harry Adams, the genial manager, and Mr. Newbery, who did so much for the organisation, the affair went off without a hitch. There were many picturesque fancy dresses and plenty of prizes for the wearers. Among these prizes was included an original model gown by Worth, of Paris, and valued at 40 guineas.

During the course of the carnival, Mr. Harry Green created great amusement by auctioning theatre box-tickets, a little procedure which alone realised £66. Mr. Leslie Henson brought along a party which included Miss Moya Mannering, Miss Evelyn Laye, Miss Madge Saunders, and Mr. Guy Saunders, and among other well-known Thespians whom we observed jazzing most ardently or surveying the scene from the balcony were Miss Betty Chester, Miss Marjorie Gordon, Miss Yvonne Arnaud, Miss Ruby Miller, Mr. J. Fisher White, Mr Alfred Bellew, and Mr. M. D. Waxman. There were also a trio of three famous boxers present, namely, Billy Wells, George Cook, and Ernie Rice.

AS YOU LIKE IT.

The Music Hall Scare.

Hall nonsense!

* * *

And surely it's all nonsense, too, when theatrical managers say they are suffering from the slump?

* * *

Mr. Hays, ex-Postmaster-General of America, is going to improve American films. Make Hays while the sun shines.

* * *

Vice Versa.

An eminent impressario has just remarked that opera is in the air. Contrariwise, the air is in the opera.

* * *

A political thought: Promising M.P.'s are not those who specialise in making promises.

* * *

According to recent figures, the unemployed are rising. If they rise much more, they'll rise in earnest.

* * *

Reaching the Heights.

I see that Robert Quainalt, as a leaping dancer, is compared with Idzikowksi. He is literally jumping to fame.

* * *

The Rev. Clarence May is right in saying that a good play is not necessarily a "goody-goody" one. But a bady-bady play is necessarily a bad one.

* * *

Congratulations to Ethel M. Dell on her recent engagement surprise. As Shaw would put it, "You never can Dell."

* * *

Signs of the Times.

Rents of many city offices are falling. And rents of other city offices are causing them to fall!

* * *

A scientist tells us that a positive man should marry a negative girl, and vice versa. Surely they should both be quite, quite positive?

* * *

"Peggy O'Neil," she is called—but it's her admirers who do all the kneeling.

* * *

Mixing the Months.

Isn't it anomalous that we shall be hearing Princess Mary's wedding March in February?

* * *

The other day Leslie Henson played eighteen holes just before a show. If he'd been late for the show he'd have got into another hole.

PHYLLIS NEILSON-TERRY AND PHILIP MERIVALE IN "THE WHEEL."

WE HEAR—

That the Irish Players are returning very soon to the West-End.

* * *

That Dressing-room 12 of a certain famous theatre is to be the scene of a private spiritualistic séance.

* * *

That Jane Bacon is the only all-Manx actress in London.

* * *

That her family has been in the Isle of Man since 1100.

* * *

That the "discovery" of Guy Vivian is particularly welcome, there being so few really capable exponents of the "John Deverell" style of acting.

* * *

That the most beautiful office in London must be Leo. M. Lion's.

* * *

That H. Cecil Rose is recovering from a serious illness.

* * *

That the engagement of the chorus lady and the director of England's best known manufacturing firms is still a secret.

* * *

That an evening paper's "scoop" sleuth is trying hard to discover the latter's identity.

* * *

That a series of brilliant curtain-raisers is promised us by Sara Allgood.

* * *

That one of the most vitriolic critics of "My Son" was not present when one of the scenes he criticised took place.

* * *

That Mr. George Robey, if he were elected an M.P., would vote for the abolition of all taxes.

* * *

That in the coming General Election the theatrical profession will have a determining voice in some constituencies.

* * *

That W. H. Berry's challenge to lyric writers will shortly be accepted.

THE VARIETY WORLD.

Birthday Celebrations—Dorothy Ward at the Hippodrome—Benevolent Fund Dinner—The End of a Perfect Day.

Many Happy Returns.

Marie Lloyd will be celebrating her birthday on Sunday, and the variety world, and many friends outside it, will wish the popular comedienne many happy returns.

The G.O.M. of Variety.

Mr. Richard Thornton, the well-known music hall proprietor and director of many enterprises in the amusement world, attained his eighty-third birthday on Saturday. He is one of the best-known and most respected personalities in the business in the North of England, and exercises a controlling influence in many halls in the district, at Newcastle, Sunderland, South Shields, and elsewhere. Mr. Thornton is also interested in several of the leading combines in the country. He was born at Templetown, near Tyne Dock, on Feb. 4, 1893, and his first venture in the music hall line was at South Shields.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that eight death levies are now due upon the 1922 books. Red stamps six.

Dorothy Ward at Hippodrome.

Miss Dorothy Ward, who only completed her pantomime engagement in Glasgow on Saturday night last, will play Miss Clarice Mayne's part of Jack in "Jack and the Beanstalk," at the Hippodrome, on Monday next, and onwards. Miss Ward will be kept pretty busy during the next two or three days, as she has to learn 80 pages of dialogue and six songs.

George Graves in South Africa.

The African Theatres, Ltd., have cabled their agents, the I.V.T.A., Ltd., as follows:—"To Nosse Affitrus, London.—Despite the strike, Graves drawing enormous crowds at increased prices. Tremendous enthusiasm. Owing to great success shall be playing Graves at Empire Palace for four further weeks. George sends regards to all London friends." The gay gagger opened in "The Key of the Flat" and is now playing "Koffo of Bond-street."

V.A.B.F. Annual Dinner.

Tickets for the V.A.B.F. annual dinner, to be held on Sunday, March 5, at the Hotel Cecil, are now available at two guineas each (inclusive of wine), and special tables can be reserved for private parties of eight or ten. Early application is advisable as the number is limited. The chair will be taken by His Grace the Duke of Atholl, K.T., C.B., D.S.O., M.V.O., the Lord Chamberlain, supported by General the Earl of Cavan, K.P., G.C.M.G., K.C.B., M.V.O., A.D.C.; R. H. Gillespie, Esq., etc. All applications should be addressed to Harry Marlow, 18, Charing Cross Road, W.C.2.

Vaudeville Club Snooker.

The final of the Vaudeville Club snooker handicap was decided on Tuesday, the 31st ult. The finalists were Mr. Jim Mooney (of Mooney and Holbein) and Mr. Donald Davis. The best three out of five was to decide the winner Mr. Davis won the first game, and Mr. Mooney won the second, so that the issue was greatly in doubt. Mr. Davis, however, pulled off the next two games and ran out winner by three games to one.

"Mr. Goldberg, Esq."

Mr. M. D. Waxman, the celebrated Jewish actor, is about to produce a new sketch in which the comedy element will largely predominate. The title of the sketch is "Mr. Goldberg, Esq.," and it is by Mr. Gerald Robinson, one of the most promising of our young authors. A well-known London music hall will see the première of this new sketch, which contains five characters and plays 30 minutes.

A New Double.

We hear that those two experienced performers Mr. Dave O'Toole and Mr. Will O'Dare have joined forces in a double turn. They have just concluded a pantomime season with Mrs. Kimberley, and are producing their new act on the halls shortly.

From Edinburgh to Newcastle.

Mr. Leonard Dalrymple who has been the popular resident manager of the Empire Palace Theatre, Edinburgh, for some years, has gone to Newcastle in a similar capacity.

Congratulations.

Congratulations to Mr. and Mrs. B. Montague (Miss Helen Moray) on the arrival on Saturday of a little daughter.

For South Africa.

The following artists sailed from Southamoton on Friday per R.M.S. "Kenilworth Castle" to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Limited: Harry Ford, Dan Reyner and Roy.

On the Sick List.

Mr. C. H. Haile the managing director of the Granville, Walham Green, met with a nasty bus accident on Monday and sustained somewhat severe injuries to his right arm. Fortunately no bones were broken, and Mr. Haile is making good progress towards recovery.

Trueman Towers' Indisposition.

Mr. Trueman Towers, the popular acting manager of the Leicester Palace Theatre and Floral Hall Theatre, who was taken seriously ill just before Christmas, is making rapid progress towards recovery.

The End of a Perfect Day.

When Mr. Arthur Rigby, producer of the Kennington pantomime, "Red Riding Hood," arrived at the theatre one evening last week to take his part of Dame Durden, he found that Mr. Harry Claff the Baron, was ill. He succeeded in obtaining the assistance of Mr. Arthur Leslie, who, though he had never seen the part played, undertook to do his best. To make matters worse, the stage manager was absent, and the chief carpenter had just left the company. Mr. Rigby having installed his son to act in their joint capacity. A rehearsal was called, and all went well for a time, until just before the grand ballet a call boy appeared with the news that the première danseuse had been taken ill. However, one of the troupe of dancers volunteered to take the lead, and the ballet proceeded without a hitch.

Tired, weary, but triumphant, Mr. Rigby and his son returned to their home in Streatham after what had proved an exciting evening, and on arrival they noticed a light in a window. Cautiously opening the front door, they entered. Coats were on the floor, pictures taken down, even the umbrella stand thrown on its side, and on going from room to room it was found that the house had been completely ransacked, but, strange to say, nothing was missing. Mr. Rigby and his son armed themselves with sticks and searched the premises without success; the mysterious visitors had vanished. The police were called in, but were unable to trace even how the house had been entered.

M.H.A.R.A.

The 1,229th meeting of the Executive Committee of the Music Hall Artists' Railway Association was held on Wednesday, Feb. 1, 1922, when the following members were present:—Messrs. A. C. Astor (vice-chairman of the committee) who presided; Charles Coborn (V.P.), Fred Woellhaf, Miller Sutcliffe, Joe Adkin, Tom Morton, Reg. Ewen, W. H. Atlas, W. B. Raby, Barry Gno, Will Titman, Harry Blake (V.P.), J. W. Cragg (hon. trustee), and C. Douglas Stuart (secretary). The minutes of the last meeting were read and confirmed. An application for an agency at Kingston-on-Thames was not entertained, as that town was too near London.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild gratefully acknowledge the following: Donation of £2 2s. from the Bros. Egbert per Miss Lottie Albert; Miss Irene Rose, Miss Violet Levy, and Mrs. Gintaro for Committee subscriptions of £1 1s. each; Mr. and Mrs. Ernie Whitmore, 5s.; Hicker and Rose, 1s.; Geo. Murphy, 1s., per Glyn Grafton.

The Terriers.

At the meeting on Sunday last Walter Norman officiated as W.T., Braddy Shaw as V.T., Capt. de Villiers G.C., W. B. Raby W.I., George Beechcroft W.D., Billy Stewart Y.B., Joe Archer organist, and Arthur Were secretary.

A hearty welcome was extended to A. C. Astor, Ken Barton and Billy Hale, upon their appearance in the Kennel.

There was a good attendance of members at the meeting. Arthur Were read an interesting paper on "The Decadence of Vaudeville," and the subsequent debate on same enlivened up the evening.

Full particulars of the annual general meeting, balance-sheet, &c., have been posted to members this week. Any Terrier who has not received same should communicate with the secretary.

A New Acting Manager.

The Camberwell Palace is one of the most popular music halls in South London, and so well has this Gulliver house done recently under the able management of Mr. Charles Martin that a new acting manager has been appointed. The new official is Mr. A. B. Bentley. Mr. Bentley will be remembered at the Holborn Empire. "Jingles" is drawing crowded houses here this week.

"Sammy in Society."

Since its production on Boxing Day last Mr. Ernest Dottridge's musical comedy revue, "Sammy in Society," has been played to capacity every night an everywhere.

"Cocktails."

Herbert C. Sargent has completed the book of a go-as-you please entertainment called "Cocktails," which Messrs. Walter Passmore and Fred Wright are shortly producing in the music halls.

Freddie Forbes.

Freddie Fobres, of the well known act of Edis and Forbes, who is this week making his initial appearance at the Hippodrome, Brighton, as a single act, opened to big success but he has had to refuse several big tours temporarily, as he has been specially engaged to appear in the big new revue at the Palladium which commences in the near future. Fred has, we hear, a good part.

Arthur and Lawrence Anarto.

At the Theatre Royal, Nottingham, last Saturday, Arthur and Lawrence Anarto concluded their seventh pantomime with Howard and Wyndham. These boys have received a tempting offer for Australia, and also two offers for panto. next year. Arthur and Lawrence resume their act next week at the Palladium, Southport.

Daimler and Eadie.

Daimler and Eadie are this week appearing at the Empire, Holborn, in their latest and most successful act. Alec Daimler has discovered an entirely new idea of comedy, with which he is soon going to experiment, but as the duo are well booked up in their present act he has no intention of shelving it.

Gus Harris.

We hear that Gus Harris, who is now doing very well around the L.T.V. circuit, is shortly producing a new number, entitled "Col. Cohen Mackintosh," which promises to be a winner. It is written by Alec Daimler.

Hengler Bros.

The Hengler Bros. (Cecil and Rupert), who have been playing the "Brokers Men" in Wylie and Tate's panto., at the Empire, Cardiff, for the past seven weeks, concluded their engagement last Saturday, and are in town this wek in regard to purchasing a new car. Next week they open at the Alhambra, Barnsley.

Matty McCone.

At the Kennington Theatre next week Matty McCone, the new Hebrew comedian, will be making his first appearance in town.

Frederick Sylvester in Demand.

At the present time Fred Sylvester should be fulfilling a three months' engagement in Spain to appear in an important production in Barcelona, and for which show a specially designed scene had been prepared at a cost of 25,000 piastres. Through unforeseen circumstances with regard to travelling, Fred was unable to fulfil this contract, and within twenty-four hours he was snapped up for the Lyceum pantomime, at which house this clever act is very popular. Fred's previous appearance in the West End was on the occasion of the Royal Performance at the London Hippodrome. For the summer season he will be seen at the Tower Circus, Blackpool.

Clarkson Rose.

Concluding a most successful panto. season at the Gaiety, Dublin, last Saturday, Clarkson Rose resumed his single act on Monday at the Hackney Empire, and will remain in town for the next three months for the Stoll and other halls. Clarkson has been re-engaged by the same management for panto., which will make his fourth season, when he goes to the Opera House, Belfast.

Frank Benson Indisposed.

For the past week Frank Benson has been confined to his bed with bronchial trouble, but we were glad to hear from Mrs. Benson yesterday that he was making good progress, and hopes to resume next week.

Stan Kavanagh.

This week at Islington, Stan Kavanagh, the Australian juggling humorist, was called upon to deputise for Morny Cash, and although it was his first appearance at this house, Stan was given a hearty reception.

Malvina.

Paying a quick return visit to the Coliseum this week, that clever violinist, Malvina, proves a most welcome visitor, and since her previous appearance at this house has been topping bills in the provinces. Elsie made her first real success at the Coliseum a few months ago in a production, and we hear that she has been booked for the principal tours for some time ahead through Norris and Clayton.

Beaucaire and his Butlers.

The comparatively new act being presented by Beaucaire and his butlers has now become firmly established, and last week, at the Shepherd's Bush, this original entertainment proved one of the outstanding features of the bill.

Betty Barclay and Geo. Glover.

Chatting with Geo. Glover the other evening at the Holborn, he told us that he had received a welcome letter from Miss Violet Loraine (Mrs. Joicey) giving Miss Barclay permission to use that popular "Whirligig" success "The Gipsy Warned Me," which Betty will introduce this week at the Hippodrome, Willesden.

Ristori and Partner.

Ristori and Partner had a great week at the Victoria Palace last week, Ristori being compelled to make speeches after nearly every performance. The act runs thirteen to fourteen minutes, and is full of interest the whole time. This week they are at the Hippodrome, Willesden.

"Splash Me."

Mr. H. Pelton's new "Splash Me" revue is breaking all records on tour, and last week at Norwich and this week at Edmonton has been winning golden opinions. Mr. Doddy Hurl is now the principal comedian. This, one of the most artistic productions on the halls, will be at the Elephant and Castle Theatre next week, and the following week at the Empire, Woolwich. Mr. E. P. Durham, late manager at Rotherhithe Hippodrome, and the Grand, Clapham, commenced duties at Edmonton Empire on Monday as Mr. H. E. Bawn's resident manager.

Albert Foster and Ninon.

At the Kilburn Empire last week Foster and Ninon concluded their present London season, which has been a very successful one. They have been starring on the L.T.V. circuit, and their pleasing act has met with the heartiest of receptions everywhere. They opened on a return Mac Naughten tour at Southampton on Monday, and will return to town on May 29 to open again on the L.T.V. circuit.

Fred Curran's New Winner.

Fred Curran has again picked another winning number, which he introduced at the Palace, Camberwell, on Saturday last. The title of the song is "Same to You in French," by Tom Mellor and Terry Sullivan, and it is published by Silberman. Fred, who is appearing at the Kilburn Empire this week, has the rights of this number for six months.

Mott and Kilroy.

That amusing couple Joe Mott and Len Kilroy, who are playing the Brokers' Men—Put and Take—in the Lyceum pantomime, open their music-hall engagements again on the Stoll tour at the Empire, Shepherd's Bush, on the 20th inst.

Southwood and Pink Lady.

Next week, at the Tottenham Palace, Southwood and his Pink Lady conclude their English engagements for the present, as they sail for their South African tour the following week. They have had a very successful provincial season with their entertaining act, which has been heartily acclaimed everywhere. We hear that several new features have been added since they last appeared in town.

Harry Kynman.

The popular baritone Harry Kynman opened in town at the London Shoreditch and did exceedingly well with his songs which were interspersed with amusing anecdotes. This week Harry is at the Granville, Walham Green, and we hear that dates are quickly coming in.

Barton and Ashley.

Next week, at the Olympia, Shoreditch, that popular pair John Barton and Anne Ashley return to town to resume the L.T.V. circuit with their latest success "Back to Earth," which has proved one of their biggest hits.

"Spangles" and Geo. Clarke.

Reports from the provinces announce the continued success of "Spangles" with Geo. Clarke, and on their second tour at present round the Moss tour the show is breaking its last year records.

DEATH OF JAMES W. TATE.

The news of the death of Mr. James W. Tate at the Longton Cottage Hospital early on Sunday morning, from heart failure, following influenza and pneumonia, has been received with sincere regret not only by the members of the profession, of which he was such a prominent member, but by the public generally, his ability, both as a composer and performer, having been for many years keenly appreciated. He possessed the gift of composing melodies which hit the popular taste, and several of his songs met with great success.

There were hopes that Mr. Tate was on the high road to recovery, but he had a relapse last week, and became gradually weaker. Miss Clarice Mayne left the pantomime at the London Hippodrome several days ago in order to be with her husband, and was at his bedside when he died.

Miss Maggie Teyte, the well-known operatic soprano, is Mr. Tate's only sister, and she hurried to see him before the end came.

Mr. Tate was part proprietor of the Theatre Royal, Hanley, Staffs, and was in the Potteries in connection with the production there of the Wylie-Tate pantomime, "Cinderella."

He and his partner, Julian Wylie, were probably the biggest producers of revues and pantomimes in the country. The productions at the London Hippodrome were under their management, and Mr Tate had almost completed the music for the revue which is to follow "Jack and the Beanstalk" at that theatre.

[*Photo, Fielding Leeds.*

Few music-hall artists have had a more romantic career than Mr. Tate. Educated for the priesthood, he passed his boyhood days in America, where he became organist in many churches. Tiring of this, he worked on a cattle train, wrote an opera and played the lead in drama. Returning to this country, he was appointed musical director of the Royal Carl Rosa Opera Company at the age of twenty-one, a position he filled for many years. He occupied a similar post at Wyndham's Theatre for about a year.

Mr. Tate will always be remembered in association with Miss Mayne, the music-hall star, whose songs he used to accompany on the piano. At one time he was anonymous, but his clever gestures and interjections soon became such a feature of the "show" that a name had to be found for him. "That" was the one chosen, and "Clarice Mayne and That" became one of the best-known of music-hall "turns."

Mr. Tate was not a mere fun-maker; he had a wonderful gift for writing tuneful numbers for musical plays of the lighter description. He was largely concerned in the musical setting of "The Maid of the Mountains," wrote all the music of "The Beauty Spot," which was produced at the Gaiety Theatre, London, in 1917, and composed numbers for the pantomime, "Jack and the Beanstalk," now running at the London Hippodrome. One of his first song-successes was "The Rain Came Pitter-Patter Down," which was followed later by "The Broken Doll," "Every Little While," "Give Me a Little Cosy Corner," "Some," and "A Tiny Seed of Love."

Mr. Tate was the popular president of the Variety Artists' Benevolent Fund, and took a real interest in the old folks' home, Brinsworth, being present at their New Year's dinner.

The funeral will take place to-day (Wednesday), at Fortune Green Cemetery, Hampstead, at 1.30. Members of the Eccentric Lodge and the Eccentric Club as well as the Variety Artists' Benevolent Fund officials, will be present.

Athas and Collins.

For the past four months Albert Athas and Lizzie Collins have been playing on the Continent and have appeared at Coblenz, Cologne, Rotterdam and Amsterdam, where they have made a great success. After a brief provincial tour Albert and Lizzie resume the Syndicate tour with their new act, "Imaginations."

La Veen and Cross.

This week at the London Coliseum Sam La Veen and Billy Cross are making their reappearance in town after a most successful season in pantomime at the King's, Edinburgh. Sam and Billy will be remembered as appearing in the first edition of "A to Z" at the Prince of Wales' Theatre and would have remained at this house indefinitely but for their pantomime contract.

Ivor Vintor for the Palladium.

At the conclusion of his pantomime engagement at the Grand, Leeds, where he has proved one of the successes of the show as Simple Simon, Ivor Vintor returns to town to commence rehearsals for the new supa revue at the Palladium, for which he has been specially engaged by Mr. Chas. Gulliver, through Tom Pacey.

The Classics, the well-known jazz band, with that able leader, Claude Fenn Leyland are playing daily with great success at the Casino de Danse, Finchley-road.

PALATE PLEASURE!

MASON'S "O.K." SAUCE

STOMACH EASE!

WISH WYNNE'S WISH.

PLAYS THAT HAVE NOT YET MATERIALISED.

(SPECIAL TO "THE ERA.")

An "Era" representative had a chat with Miss Wish Wynne, who has just returned from a world tour, at the Coliseum yesterday.

"What are your future plans?" she was asked.

"I really do not know," replied Miss Wynne. "I am like Micawber, waiting for something to turn up. I lost an engagement which I would have given almost anything to have had while on my world tour. Mr. J. M. Barrie cabled to me in South Africa asking me to play in his "Old Lady Shows Her Medals" (to create the part), but unfortunately I was on my way to Sierre Leone when it arrived, and I did not get the cable until it was too late to return home. I have always wanted to do something of Barrie's, and Sir James has expressed his hope that I would appear in one of his productions.

"Well, what do you intend to do after leaving the Coliseum?"

"Indeed, I am in the lap of the gods," said Miss Wynne. "I would rather go back to the theatre; but, of course, I must not choose. I had a wonderful proposition put to me recently by a London manager—to take a part in a play called 'The Governor's Lady,' but the would-be producer's scheme fell through because, no doubt, of the slump in theatres. It was a most beautiful part I had offered to me; the play has now been produced in America. If only a millionaire would come to the rescue and guarantee the rent of a theatre in town so that the play can be produced here, I am sure it would be an enormous success.

"There is another little play," added Miss Wynne, "by Olga Racester and Jessica Groves called 'Emm,' which Mr. Dagnall, of the Criterion, is keen on, but cannot see his way to produce because of the enormous success of 'Ambrose Applejohn.' This proposal is also put off for a while.

"'Emm' is just me and I do so want to do it!

"In addition, I have another play which I consider a most wonderful comedy, but as yet I cannot find a producer for it. It orght to be given a trial in London.

"So, you see, I have so far been unlucky in England."

VARIETY ARTISTES' FEDERATION.

Election of Executive Committee.

Following is the result of the Election for the Executive Committee of the Variety Artistes' Federation for 1922. The names are recorded in the order of the number of votes given: F. V. St. Clair, Neil Kenyon, Harry Marlow, Harry Blake, Capt. J. Woodward, Jim Obo, Albert Whelan, Chas. Kasrac, Jack Pleasants, W. B. Raby, Fred Curran, Orpheus, Arthur E. Godfrey, Carl Hertz, Fred Maple, James Mooney, Thora, Chas. Grantley, Tom Gott, Fred. E. Albini, Arthur Gallimore, Talbot O'Farrell, Jack Gallagher, Josh Alexandre, Reg Ewen, Martin Adeson, Ed. E. Ford, Geo. Hughes, J. W. Rickaby, Pharos, Erne Warsaw, A. C. Astor, Stanley J. Damerell, Fred Sinclair, Billy Harding, Julian Barnard, Will Cody, John Warren, Bob Stevens, Torino, Tom Reno, and Captain Ellis Jackson.

The following were not elected: W. B. Wilby, E. Story Gofton, George Ross, Will Frohman, J. B. Taylor, Sydney Wood, Johnny Walker, Max Sterling, Chas. Cohan, C. Crabtree, Billy Hale, Bert Neilson, R. D. Christie, Will Hatton.

NEW CLUB FOR VARIETY ARTISTS

"The Era" learns that arrangements have now been concluded by Mr William Bankier (Apollo) whereby a new and palatial club in a central situation will be available for members of the variety and theatrical professions.

The club is situated near Leicester-square, and its four storeys comprise one of the most handsome buildings in the West End. The ground-floor will contain reception rooms; the second floor will consist of kitchen and dining-rooms (to which members may invite their womenfolk); the third floor is devoted to billiard and card rooms, and the fourth floor provides in the daytime a spacious and luxurious rehearsal room, and on special evenings a venue for concerts and dancing for members and their friends. In this connection, this particular room is equipped with one of the finest dancing floors in the metropolis.

This promises to be a most successful venture, inasmuch as some of the most prominent member of the music hall profession are, we understand, already acting on the inaugural committee.

Lucille Benstead.

At the Opera House, Belfast, last Saturday, Miss Lucille Benstead concluded her panto. engagement, and is this week appearing at the Hippodrome, Dublin. After playing Belfast next week she returns to town to resume the L.T.V. tour.

Osborne and Perryer.

The new edition of "Seeing the Show," presented by Osborne and Perryer, is, we hear, going even better, if possible, than the original one. These artists are very grateful to the authors, Graham Squiers and William Wallace, who are responsible for both shows. Ben and Nellie, who are busy moving into their new home this week, make their reappearance in town at Hackney on Monday week.

Leslie Carter.

At the King's, Southsea, last week, Leslie Carter presented a new act, which found immediate favour with the patrons.

Mr. J. H. Summerson (Uncle Mack) has been invited by Broadstairs Council to provide a troupe of nigger minstrels on the sands again this summer.

ON THE ROAD.

WHOM SHALL WE MEET ON THE WAY?

The following motorists will be on the road on Sunday:—

Robb Wilton, Blackpool to Cardiff.
Mart and Pep, Leeds to Oldham.
Leslie Strange, Manchester to Smethwick.
Hilda Nelson, Bristol to London.
Billy Caryll and Hilda Mundy, Wolverhampton to Grimsby.
Noni and Horace, Portsmouth to London.
Jack Warman, Leicester to London.
Andrew C. Astor, London to Worthing.
Foster and Ninon, Southampton to Bradford.

Marie Lawton.

That clever young entertainer with a voice and the harp, Marie Lawton, is doing particularly well in town just now, and was an outstanding feature of the bill at Wood Green last week. This week Marie commenced the L.T.V. Tour at Hammersmith.

FRED KARNO'S NEW SHOW

"1922"

AGAIN BROKE

"ALL RECORDS"

LAST WEEK AT

New Cross Empire.

NOTICE TO ARTISTES.

There are a few vacancies for our Front page Portrait spaces.

Details and rates—which include cost of block—may be obtained on application to

The Advertisement Manager.

THE LONDON MUSIC HALLS.

VICTORIA PALACE.

Long Tack Sam, a marvellous Chinese "wonder worker," presents a very original, highly-coloured, spectacular Celestial show which holds the interest of the audience from first to last at the Victoria Palace this week. The whole thing is a huge success, and the presiding genius is to be congratulated on his departure from the usual régime of the illusionist's programme. One of Long Tack Sam's cleverest tricks is the apparent swallowing of a number of needles, followed by a length of cotton which, when pulled out again, holds all the needles on its length, threaded. Long Tack Sam, a master of wizardry, is supported by a very excellent company of eight performers, all of whom contribute their full share to the success of the entertainment, which includes juggling, balancing, water spinning, plate spinning, acrobatics, and some exceptionally good horizontal bar and strap work.

The captious Catherine, and the sprightly Spanish dancer of Mr. Malcolm Scott, the famous "woman who knows," is moving audiences to great mirth, and his allusions to his Mormon pursuers goes very well indeed.

The four Gresham Singers never fail to delight the ear with their well-chosen vocal selections, the pièce de résistance of which is the baritone number, "Down Among the Dead Men." They gave an admirable rendering of "I'd Like to Fall Asleep" as an encore.

Mr. Austin Rudd maintains his well-deserved popularity with "Come Inside," "I Had to Blow My Whistle," "Sailors Don't Care," and that very comical number, "She Was In My Class." Miss Marie Goodwin does well with her ventriloquial study, "The Night of the Bath," Mr. Wallie Pearce does some good dancing, and Eileen and Marjorie, the "juvenile marvels," fully live up to their description with their attractive dancing and amazing contortions.

ILFORD HIPPODROME.

There is an excellent variety bill at Ilford this week. Les Eldons are clever equilibrists, and contribute a sensational item, which does not lack an element of comedy; whilst Grogie presents a faithful representation of an old countryman. There is a happy combination of comedy and pathos in the latter's numbers. A highly amusing ventriloquial scena is put on by Arthur Brough. He is a pastmaster of his art, his jokes are fresh and good, and his figure "Tim" works very lifelike. Marie Kendal was as welcome as ever. Herbert Lee went well, and deserved it, for his turn is witty and novel.

The Wizard of the Harp, Roxy la Rocca, made a big hit. He is very smart on his instrument, enthusiastic in his work, and is at home with classical and lighter melody alike. His make-up, too, is taking. Albert Whelan was also much appreciated. He is an accomplished artist. He plays the piano, contributes a Yiddish number, and introduces a novel descriptive bit of business, in which the orchestra take an important and effective part. "The Act Beautiful" of Wm. Utteridge brings the programme to a close. It is a very praiseworthy performance, and reflects great patience on the trainer of animals engaged.

NEW CROSS EMPIRE.

The bill of fare at the New Cross Empire this week has reverted to varieties. An enthusiastic audience assembled on Monday, and encores were the order of the evening. G. H. Elliott was in rare form, spick and span, and turned out sartorially perfect for each number. His songs went with a swing. He gave us in his own inimitable way "If You Are Going Back to Dixie, Mention My Name," and followed with "Baby o' Mine." His delineation of a coon anticipating his journey to his lady-love in his song, "I Want to Go to My Kentucky Home," earned an encore. His dancing, always neat and clever, won a call before the curtain. The Three Laurels performed all sorts of tricks with top-hats, an umbrella and a table. The acrobatics from the table are a marvel of agility, and the "hand" they got was well deserved. Hal Wright, the burlesque comedian, has a "voice," or rather a series of voices, for he seems to alter his compass at will. From bass to tenor, with an alternative falsetto at his command, he sang us several funny ditties. He also is a good "raconteur." His rendering of "Take Back the Heart That You Gave Me" must be heard to be appreciated. We had some more anecdotes for an encore, and then he gave "Dad's Advice."

Sam Barton is—well, Sam Barton. The audience roared at his antics. He got a laugh at his entrance which was not broken until he departed. How he gets out of some of the entanglements with his "wheel" is a mystery. The business with his boot is also very funny. Miss Lillian Burgess, who has a marvellous register, sang us two or three of the old classics, looking very sweet in white and silver. "Scenes That Are Brightest," "Derry Down, Derry," and, for encore, "The Garden of Happiness," were some of her repertoire. She was called before the curtain. Paul Witt and May Stevens are always good to see. Paul is an accomplished pianist, and is very funny with his business. His fooling at the piano caused much laughter, and a medley of popular songs was very amusing. "The Football Rag" and "Does She?" both very amusing duets, were also well received, and another "call to the front" ensued. To a very pretty setting we had the final turn of the evening, Les Bastiens. These are an exceptionally clever troupe of acrobats and contortionists, and their "business" was watched with breathless interest. The junior members are very clever, and the antics of two clowns keep the house highly amused and serve as a delightful foil for the serious side of the show.

EAST HAM PALACE.

An exceptionally interesting and varied programme is provided here this week. Rich and Galvin, whose chief business is to amuse, achieve the object for which they set out by giving varied forms of dancing. Both have a pleasing presence, and vary their turn with a good song. Vine and Russell are a clever pair of comedians, and contribute some capital songs. Their "Jazzing Round the Countryside" duet is most amusingly rendered. Quite of a different type and tastefully sung is "I Thought You Loved Me." Again of another calibre is "You Can't Make a Bad Man Good," a truly amusing item. They were, on Monday evening, repeatedly recalled.

Bert Hughes and company present their comedy sporting act, and their ball game on bicycles evoked much applause. Dolly Elsworthy maintains her high reputation with old favourites in monologues; Drienne and Rene tastefully present music, song, and dance items; Abbie Mitchell, and "Full-Harmonic" Quartette, are responsible for some artistic darkey folk-songs; Les Vieviaris score with sensational equilibrist and gymnastic work; and Tom and Marie Motramo prove an amusing couple of comedy artists.

POPLAR HIPPODROME.

The Poplar programme is exceptionally attractive this week, the many good things being heartily enjoyed. Mr. Tom Stuart, that excellent entertainer, makes a welcome return to the dock-side house. In his various impressions, from a soubrette to a heavy bass singer, Mr. Stuart creates much hearty laughter, and the clever humorist gets a splendid welcome. Topical and debonnair, the wise jesters, Percy Mayne and Jack Sheridan, introduce bright and chatty talk, together with some tuneful numbers, particularly "O c Again He aid Good-night," their concluding dance winning the highest appreciation. Lois Barker and Percy Tarling were unable to appear on Monday owing to a slight accident to the latter, but capable substitutes were found in Alec Daimler and Eddie in their entertaining mélange of song, chatter, jazz music and tumbling a hard-working turn.

Tucker, the popular singing violinist opens with a tuneful item which was heartily received, and introduces much eccentric business into the latter part of his act, but his playing of the violin, as usual, is perfect. Tucker is featuring the tuneful ballad "The Tears of An Irish Mother," which he renders in fine style.

Frank H. Fox gives a delightfully interesting song-scena, "Punch and Judy," and also sings in good style "Those Wonderful Days Gone By" and "She's Seventy Three To-day," both tuneful items. An excellent turn is provided by Gwen and Ray Highley in a seaside burlesque, the bit having plenty of up-to-date matter. These artists are most original and talented entertainers, and will undoubtedly become very popular. The De Havilands, as usual, provide plenty of good fun in the bit "Repairing a Telephone Wire," their comedy and tumbling being an important feature. Miss Peggy Lynn, assisted by another dainty little lady who is nameless, provide an enjoyable item which consists of good singing and bright repartee, and the Bros. Artois, in their clever bar act, complete the bill.

"WALLPAPERS."

AT THE COLISEUM.

Comedy Incident, by Cyril Fitch and Margaret Kaye, Produced at the Coliseum on Monday, Feb. 6.

Charlie Chancett .... Mr. G. P. Huntley
Ruby Riskette .. Miss Paulette Loring
Salesman ..... Mr. Frank Hector
Lift Attendant .... Miss Nellie Frances

Mr. G. P. Huntley made his reappearance in London after his successful American tour at the Coliseum, in a new comedy incident, "Wallpapers," and a better vehicle for the inimitable humour of the celebrated comedian it would be difficult to find. The scene is the showroom of Paste and Mills' modern wallpaper establishment, and there Charlie Chancett and Ruby Riskette come to choose the wallpapers for their new home. Some excellent fooling takes place, until a telegram arrives for Charlie, which he thinks is to say that his "fancy" for the day has won, but the news is that his house has been burnt down. This indication of the trend of the plot can naturally give no idea of the excellent comedy introduced, and in this Mr. Huntley is at his best. He is the master dude, and his reappearance was marked in no uncertain manner on Monday by the audience. Miss Paulette Loring looks very charming and acts quite cleverly as Ruby Riskette, and a capital character study of a salesman comes from Mr. Frank Hector. Miss Nellie Frances completes the cast as the lift attendant.

Miss Wish Wynne's first appearance in London after two years in America and the Colonies was the signal for a special outburst of applause, and Miss Wynne, in thanking the audience for their reception, said how glad she was to be back again. Five little character studies she contributed, each a gem in its own way. "Love and the Cruet," a gentle satire, was the first; then the school girl, country girl and factory girl followed, and finally a smart number, "I Don't." Miss Wynne, who is assisted at the piano by Mr. Bernard Kitchen, had a great welcome back.

The Rigby Troupe, in their novel pantomimic sketch, combine some smart humour and clever acrobatic tricks in a novel act, and Cole and Robbins, the ebony entertainers, sing, dance and patter excellently. "Sambo" and "Mammie" are well put over—one of them makes up excellently as a female "coon," and the other is an expert pianist. Malvina is described as just a fiddler, and she can fiddle some. "Songs of Araby" and a medley are the main features of her act, and she has a big reception. W. V. Robinson, the Canadian entertainer, scores with a delightful monologue, "Little Paphiste," and is very amusing with his mouth-organ "orchestra." Mr. and Mrs. Jack Carlton, two very clever dancers, contribute an innovation tango, an exhibition fox-trot, and exhibition waltz, and the audience would have liked more. Mr. John Coates remains over from last week, the eminent tenor on Monday singing admirably "It Was a Lover and His Lass," "Take a Pair of Sparkling Eyes," "Eleanore," and "A Leave Taking." Harry Claff's episode, "Bluff King Hal," by George Arthurs, is wittily written and splendidly acted. Miss Winnie Wager assists, and this charming little lady dances daintily. Sam Laveen and Billy Cross, in Roman sports and pastimes as they were not in Cæsar's days, complete.

"GIRL O' MY HEART."

Musical Comedy, by Etta De Gray; Produced at Battersea Palace on Monday, Jan. 30.

There is a capital plot in this modern tale of love and romance on a South Sea isle. Jack Rodney, a young Englishman, falls in love with General Pepper's daughter, Coralie, but a New York crook, Andre d'Alvedores, impersonates Rodney and gets the latter imprisoned, and it is not until the last scene that he is liberated, and all ends merrily. There is plenty of comedy in the show, for which Mr. A. W. Carter, Mr. Gerard Court and Miss Etta Turner are mainly responsible. Mr. John Blazier is a fine Jack Rodney, and sings "Rose of My Heart" beautifully. Mr. Geo. A. de Gray, as the villain, does well, and Mr. Dan E. Doyle is a sufficiently fiery General Pepper. Miss Myra Eyton successfully essays the rôle of Coralie, using her beautiful voice to advantage in several numbers, notably a "Dixie" one, and Miss Dorothe Godfrey scores as Viola. The 4 Dancing Daisies and a good-looking chorus complete.

CHISWICK EMPIRE.

Mr. J. Persich, the courteous manager here, has a fine bill for his patrons this week. The Benidetti Bros. are both humorists and musicians, and their violin soli meet with a cordial reception. Terpsichore finds a fair devotee in Miss Edna Maude, who dances both gracefully and prettily, her turn as "The Spirit of Dance" is distinctly clever. Val Vet, as the rag-time rag-picking painter, does some wonderful things in his own inimitable way, and proves highly diverting. Togan and Geneva jazz in the approved style, and enhance their performance by a wonderful dance on wire, which arouses enthusiasm generally.

The unctuous humour of Finlay Dunn at the piano is keenly appreciated; it is rather late in the day to eulogise this gifted artist, whose skill as a musician are equalled by his quips and cranks as a raconteur. In their musical interlude Miss Constance Wentworth, Gwen Knight, and Fred Lake do tremendously well, and their performance is one of great merit. Gaumont's Biograph and the excellent orchestra, ably presided over by Mr. F. Saker, complete an ideal bill.

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M.H.A.R.A. MEETING.

INCREASE OF SUBSCRIPTION.

An extraordinary general meeting of members was held in the board-room, Charing Cross-road, on Wednesday, to consider the following resolution: "That the Committee, owing to the financial position of the Association, recommend that the annual subscription be raised from 10s. to 15s. a year." In the absence of the President, Mr. Bransby-Williams (who wrote stating that he was sorry he could not attend the meeting as he had left town), the chair was occupied by Mr. Harry Marlow, Chairman of the Committee.

The Chairman said that the next day was the 25th anniversary of the establishment of the Association, and the revelation of the present state of things had come as a surprise and a shock. The present position almost looked a hopeless one, and only some very drastic action could save the Association.

Mr. Monte Bayly said he only took up the position of Hon. Treasurer on Oct. 1 last, but he thought that everyone connected with the Association was responsible for what had happened. Mr. Bayly proceeded to make a financial statement, pointing out that the current expenses were £65 a week, while the income only amounted to £51. The deficiency, therefore, was £14 a week. They were also in debt to the Benevolent Fund, and there was a liability of £130 to the Insurance Company, so that by March 1 their debts would amount to practically £600. By increasing the subscription as proposed, their income would be increased £20 a week, and he thought they would be able to weather the storm, and matters become normal again in about eighteen months' time. They were, he thought, compelled to make the increase, or sack the old people—the agents—in the country. He considered that the office should have informed the Committee of the state of affairs, and that they had been let down.

Mr. A. C. Astor then moved the resolution that the annual subscription be raised from 10s. to 15s. a year.

Mr. Bendon seconded.

Mr. Charles Coborn said he should support the resolution, as he considered the membership was well worth 15s. a year subscription. On his recent journey from Glasgow to London he was able to obtain the railway concession, by which he was 4s. 6d. in pocket. Artists who failed to support the Association would be acting against their own interests. Something had to be done if the institution was to be saved, and he thought the proposal would meet with the approval of the members as a whole. He was, however, quite prepared to move that the annual subscription be £1 a year.

Mr. Pacey said there were hundreds of small acts that would be affected by the increase. Artists now had to pay a fine of 2s. for failing to renew their cards.

The Chairman: In the case of artists who are not in a position to pay, the Committee frequently waives the fine.

Mr. Atlas did not think that the increased subscription would benefit the Association in a pecuniary sense, and considered it was a false step to take. He did not suggest there had been extravagance or any leakage to account for the position they found themselves in. He had been among the smaller artists, and knew that many found it very difficult to keep up their payments. He feared that the Association would lose many members if the subscription were raised. The country agents were doing useful work, and if they were sacked the profession would have to look after them.

Mr. Harry Blake asked whether there was not any other scheme by which the money required could be raised. He suggested the stamping of railway tickets used by members.

Mr. Albert Voyce said that some years ago a system of the kind suggested was tried, and proved to be an utter failure. Their Hon. Solicitor, Mr. Eugene Jones, stated at the time that they were acting illegally; and, besides, the results would be very small.

Mr. Fred Albert expressed a similar opinion.

Mr. Astor thought it was a waste of time to discuss proposals of this kind; they had to get down to hard facts.

The Chairman said that the Committee expected a loss of some 1,300 members as a result of passing the resolution. But they must keep in mind that the Association was in a bankrupt state.

Mr. Pacey: You are freezing out the little performer.

The Chairman said they should realise that for twenty-five years the poor performer, as well as the rich, had benefited by the Association, and that a band of men had devoted much time to carrying on the work.

Mr. Coborn: We are working in the interests of the poor members of the institution—the rich don't need it. The only alternative to the proposal to increase the subscription is closing down altogether.

After some further discussion, Mr. Blake said that, with the consent of the seconder, he would withdraw his amendment.

Mr. Haymack suggested the curtailment of some of the expenses involved in the maintenance of the provincial agencies.

Mr. Fred Herbert said he made a suggestion to this effect fifteen years ago, and had always thought that the agencies could be worked from the agents' private offices.

The Chairman: This question of the provincial agencies has been thoroughly thrashed out in committee.

Mr. James Wright, late of the London and North-Western Railway, said he doubted whether the members generally knew what the benefits were that they got from the Association. He thought that the increased demand was an exceedingly modest one considering that of all the societies with which he was acquainted, the M.H.A.R.A. gave its members the most benefits at a trifling cost. In a normal year—1913—the Association had saved its members £3,750 on the London and North-Western Railway alone. In fact, the M.H.A.R.A. was a better working proposition and insurance agency than any political ninepence for fourpence offer. He thought they would be well advised to agree to the proposed increase, which amounted to a fraction over a penny a week.

Mr. Wright's remarks were received with cheers.

The Chairman read letters from Mr. Cecil Morley and Mr. Bruce Green, both of whom expressed the opinion that it would be a suicidal policy to increase the annual subscription.

Mr. Astor, in replying on the discussion, said that the Committee would make every effort to reduce the current expenditure.

The Chairman then put the resolution, which was carried by nineteen votes against five, to take effect from March 1.

The meeting closed with votes of thanks to Mr. Wright for his attendance, and the Chairman.

NEW ACTS.

"THE HIDDEN MYSTERY" AT FINSBURY PARK.

Popular Pimple brought his new sketch, "The Hidden Mystery," to Finsbury Park on Monday, and a right merry trifle it proved to be. The genial comedian takes the part of a naval lieutenant, and it becomes known to two agents of a foreign Government (male and female) that he is possessed of the plans of a formidable type of ship that will revolutionise naval warfare. The efforts of these spies to become the owners of these plans form the basis of the story, and they stick at nothing to achieve their object. Pimple, who is after diamonds at a cheap rate, visits their flat, and is promptly invited to partake of refreshment. A cup of tea, with something in it, is provided, but Pimple smells a rat, and his delightful toying with the poisoned beverage is very droll, and ends in his spilling the contents on the floor. Other efforts to put "paid" to their visitor's account are made, with no better luck, so at last the miscreants play their trump card; the "hidden mystery," in the form of a ferocious animal of the lion type, being let loose, but by some hypnotic influence the beast is subdued, and dances round the stage in a friendly embrace with its intended victim. The sketch is admirably adapted to Pimple, who makes the most of his opportunities, his support being excellent. Hearty applause and a recall followed the fall of the "tabs."

"THE HAUNTED VIOLIN."

Mr. Chas. Edmonds, at the Finsbury Park Empire this week, presented a novel—not to say weird—musical act entitled "The Haunted Violin." Mr. Edmonds is assisted by several young ladies, who occupy different positions in the auditorium. They carry violins, but no bows, and, without visible aid, tunes of all descriptions issue—apparently from the instruments—at the suggestion of members of the audience. How it is done is a mystery, but there is no gainsaying the effectiveness of the act, which is rendered additionally attractive by the clever showmanship of Mr. Edmonds, whose adroit treatment of the more insistent and inquisitive members of the audience is highly amusing. A recall and a short speech of thanks from the performer resulted.

MR. HARRY KYNMAN.

Mr. Harry Kynman, an immaculately-clad singer and raconteur, makes his bow to London as a single turn at the Granville, Walham Green, this week. His first song is that popular and melodious ballad, "Memory of a Song." When the vigorous applause which marks the termination of this song has abated, Harry trots out a budget of new and up-to-date yarns. All good and original, these stories. To conclude his item there is a capital song in waltz time, "Mississippi," with a haunting refrain, which should make it very popular. Mr. Kynman's excellent voice did ample justice to the numbers, and he got a hearty reception.

SID KEARNS AND MILLIE JILLSON.

It is good news to hear of the collaboration of Sid Kearns, that excellent, experienced comedian, and Miss Millie Jillson, one of our foremost light comediennes and principal boys. Their turn, which had its début at the Granville, Walham Green, on Monday, takes a novel form. We see Sid as a burlesque principal boy and Millie as a straight ditto, entertaining into fierce competition to gain the audience's hearts. After many breezy and merry encounters, not to mention a song and dance from Millie, Sid rapidly dons a lemon-coloured "dame's" attire, and the whole finishes with a rollicking chorus number, heartily joined in by the audience. Quite a good and novel act.

"TAKE ALL."

Domestic Farcical Extravaganza, Words and Lyrics by A. Newstead, Music by Wal. Newstead, Produced by Fred Brown, D.C.M., at the King's Theatre, Gainsborough, on Monday, January 30.

The slight plot which runs through "Take All" concerns the village squire—who, it appears, has had the estate left him by a wealthy uncle—and his nephew, a sailor, who is thus disinherited. A showman however learns through his wife (who had been cook at the Grange) on her deathbed, of another will which had been left in her keeping, and which she had secreted, leaving the estate to the sailor nephew. The subsequent incidents consist of the finding of the second will and handing it to the sailor, who consequently "takes all."

Mr. Arthur Newstead as the showman, who subsequently masquerades as a cook, is very funny, and he is well supported by Mr. Billy Percy, who is a capital comedian. The musical numbers were excellently given by Mr. Howard Heeley (tenor) and Mr. Jos. H. Simpson (baritone), and the ladies are charmingly represented by Miss Gladys Neville and Miss Dorothy Elsey. The Harvard Comedy Quartette give some clever harmonised numbers, in which Mr. George Graham's fine voice is heard to advantage, and some clever dancing is introduced by the Gleam Girls.

Witt and Stevens.

That popular pair, Paul Witt and May Stevens, who have now both recovered from their recent indisposition, are due to sail for South Africa on the 17th of next month on the Balmoral Castle, which sailing will also include Tex McLeod, the yarn and rope spinner. Paul and May will make their last appearance in town at Walham Green on Monday week, and will resume the Moss tour in May next.

"ALADDIN" AT THE PALLADIUM.

(Second Notice.)

Mr. Ernest C. Rolls' production of "Aladdin" at the Palladium seems to have come to stay, and persistently defies all attempts of the wicked magician "Bad Times" to dislodge him. Certainly the management have provided ample material in the way of talent and good looks as well as fine scenery and mounting such as the Market Square, Pekin; the Magic Cave, the Flying Palace, and the Emperor's Palace.

In the fun-making line Mr Will Evans as Abanazar and Mr. Charles Austin as the Widow Twankey are very popular. Mr Austin shows a marvellous aptitude for portraying the mannerisms of a mature matron, and he is a most resourceful comedian who never lets slip any opportunity for introducing new gags and business. His ditty, "I Did the One-step," is funny in the extreme. A very droll impersonation is that of Abanazar by Mr. Evans. He has a capital number in "Wait Till We Have Another War," and his "Signorina" number with Mr. Charles Austin is another most diverting item. As the young scallywag Aladdin, Miss Jennie Benson, with her unaffected gaiety and altogether lovable personality, is very successful. Though recently suffering from a bad cold her rendering of "My Mammy" and "Sunnyside Sal" proved delightful. A most attractive Princess Zobeide is supplied by Miss Toots Pounds, and her excellent vocalisation is quite a feature of the pantomime. "Can You Let Me Go?" is a charming ballad, and "The Memory of a Song" with its haunting refrain is given in quite her best style. Lorna Pounds gives a quaint well-thought-out impression of Wishee Washee, the waif, head of the Black Hand Gang (most drolly depicted), and her "Nellie Bly" and "True Till Death" ditties are gems of humour; but it is in the duet and dance, "Pumming," that Lorna and Toots score so heavily.

Mr. Bernard Dudley as the Emperor sings "Lotus Flower" with its effective ensemble remarkably well, and the singing of the Royal Welsh Choir is greatly appreciated. "Loving" is prettily interpreted by Victoria Miller, Cheekie, and Lily Bruce is a vivacious Fekee. Percival Coyte and Jack Hamilton as comic policemen do excellently, and Douglas Byrg is capital as the Grand Vizier. Much praise is also due to Mr. Horace Sheldon and his fine orchestra.

Pantomime Presentations.

Enthusiastic scenes marked the termination of the pantomime "Jack and Jill" at the Empire Palace, Sheffield, on Saturday, Jan. 28. During the evening Mr. R. Sidebotham, the genial resident manager, was the recipient of a number of presents, including solid silver cigarette case from Mr. Fred Barnes (principal boy), a case of pipes from Mrs. Tiller, a gold and ivory mounted walking stick from the staff, several boxes of cigars and a magnum of champagne from patrons in front. Mrs. Sidebotham also received a beautiful gold-mounted bag from Mrs. Tiller, and Mr. W. Collins, the assistant manager, a pocket wallet well lined with Treasury notes. Mr. J. C. Fowler, musical director, and members of the company also received gifts. In acknowledging the various gifts Mr. Sidebotham said he fully appreciated the kindly feeling which prompted the giving of them.

"JACK OF ALL TRADES."

At the Shoreditch Olympia.

Lew Lake presented this new melodramatic musical revue on Monday at the Shoreditch Olympia with every sign of success. It is a sequel to his "Sons of the Sea," and our old friend 'Erb, A.B., as depicted by Bob Stevens, of course, figures largely therein. Having gained all sorts of honours and decorations, he is wrongly suspected of stealing a wallet containing Admiralty papers, and but for his good service would have gone to prison. As it is he is dismissed with ignominy. The audience are, very properly, let into the secret of the real culprits. Then 'Erb takes to becoming Jack of All Trades to establish his innocence, till his patience and perseverance are rewarded. At a grand all-naval fancy-dress carnival he is exonerated from all blame—vice is vanquished and virtue triumphant.

Anyone who knows the work of Bob Stevens and Lew Lake's productions will not need to be told that comic interludes abound, with melodious and light music and excellent mounting and dresses. It is written and produced by Arthur Rose, with lyrics by Douglas Furber, music by R. Penso, which is appropriate and tuneful, and adds largely to the success of the piece, and additional lyrics by Arthur Rose, the dances and ensembles being arranged by James Lester.

The scenes include Empire Day Aboard H.M.S. Victory; this scene, the Gambling Club and the Fancy Dress Ball, with its array of heroes and heroines connected with our sea power as Mistress of the Seas, are the big scenes.

Bob Stevens, as 'Erb Williamson, V.C., is in his usual fine form, and gets well over with his business, both serious and comic, and the way he turns the tables on all his adversaries is great. Wilfred Gamble, as his pal Bert Jackson, plays well up to him. Jack Thomas, as Joe Miller, his other pal, is also well in the picture. Frank Harwood, as Capt. Harry, gives a bright, breezy, virile performance, and sings a good song with style and character. Charles Stevens, as the real offender, Quartermaster Barker, is duly sinister. His tools, Sid and Brasher, are adequately played by James Harcourt and Tony Benn, and W. Haines-Allbutt, as head of the gang, Stephan l'Estrange, also does good service. Dexter Pierce, the 'tec, has a capable exponent in Arthur T. Ellis. As Lady Dorothy Leith, the sweetheart of the captain, Iris White plays her part prettily, sings well and dances gracefully, and excellent support is afforded by the Nelsonian Quartette, May McGuffin's Girls, Wallace Orton's Boys, and Leo Cud's Jazz Band.

Of the musical numbers, "The Cosmopolitan Rag," by the company, is capital, and will be a great favourite; "Millions of Girls," sung by Frank Harwood, has a fine swing about it, and smacks of the sea; "Tinker, Tailor," sung by Iris White, is a tuneful number, and "The Bulldog Pups of England," also sung by her, is noteworthy. The policeman's medley in Act IV. is very comical, and Bob Stevens and Will Gamble, in "On the Burglars' Track," are very droll. "The Fool and His Follies," in the gambling scene, is quite dramatic, as well as melodious, as sung by Frank Harwood.

The Swastica Dramatic Club will present "The School for Scandal" in St. Mark's Hall, Battersea Rise, S.W.1, on Wednesday February 15, at 7.30.

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Dechelette.

Since the New Year Dechelette, the clever pianiste, has been obliged to cancel his engagements owing to a prolonged illness and, after recovering from the "'flu," he has been suffering from neuritis of both hands. We understand, however, that Gilbert will be able to resume next week at the Palace, Halifax, and will make his first London appearance at the New Cross Empire in June next. Mr. E. Cranston is solely representing this act.

Billy Danvers.

According to present arrangements Billy Danvers will resume his single act at the Palladium, Southport, next Monday week, which will follow immediately after his successful pantomime season at the Lyceum, at which house George Jackley and himself have been the principal funmakers for two seasons. Last Friday evening Billy and George entered for their 100th raffle in the company, and so far have not been successful.

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NEXT WEEK'S CALLS.

MONDAY, FEBRUARY 13, 1922.

The Editor relies upon the good faith of managers and other , and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR MARCH 6 NOW DUE.

ALBANY WARD THEATRES, LTD.
NOTE.—Rehearsal at all theatres at 1 p.m. All artists must attend.
DORCHESTER PALACE.—Henry Chatell presents "Seven Days' Leave."
SALISBURY PALACE.—Jackson Owen presents "The (K)night of the Garter."
TROWBRIDGE PALACE. — Carlton Fredricks presents "Sinbad," Feb. 13, 14 and 15.
WEYMOUTH JUBILEE HALL.—Carlton Fredricks presents "Bo-Peep."
YEOVIL PALACE.—Carlton Fredricks presents "Sinbad," Feb. 16, 17, and 18, and company as booked.

RAYMOND London Shortly.

BAWN CIRCUIT.
EDMONTON EMPIRE (rehearsal, 4).—G. Donnar Wilson presents "The Whirligig."

BOSTOCK TOUR.
HAMILTON HIPPODROME (rehearsal, 1).—Frank E. Franks presents "Take a Rest."
IPSWICH HIPPODROME (rehearsal, 9).—Gokla-Penville Quartette, W. T. Bowanger and Mary Livingstone, De Vola and Rex, Lloyd and Montrose, Mary Ann Clarke, Costa and Geo., Johnny Dandee.
IPSWICH LYCEUM THEATRE.—"The Priest and the Sinner."
NORWICH HIPPODROME (rehearsal, 9).—Six Bros. Luck present "What Next."
PAISLEY RINK PALACE (rehearsal, 12).—Three Scotch Tinkers, Rejane and Betty, Carrie and Dick.
PAISLEY THEATRE (rehearsal, 12).—Lola Charm presents "Dick Whittington."

RAYMOND Touring France

KENNEDY CIRCUIT.
DUDLEY OPERA HOUSE (rehearsal, 12). — Tom Vernon presents "The Eye-Opener."
WEST BROMWICH EMPIRE (rehearsal, 12.30).—Linga Singh, Kidd Love, Ward and Vere, Norman Court, Les Whiteley Four.
WEST BROMWICH THEATRE ROYAL.—Lindo and Gordon Rep. Co.
LONDON [illegible] HALLS.
(See page 23.)
LONDON THEATRES OF VARIETIES, LTD.
(See page 15.)

RAYMOND Touring France.

MACNAGHTEN TOUR.
BLACKBURN.—Les Nosselas, Nicol and Martyn, Haydee's Marionettes, Margaret Dennis, Balfour Twins, Ernest Krake and company, Claude Anderson.
BRADFORD.—Charibert Bros., Billy French, Foster and Nixon, The Dingleys, Mario Lorenzi, Canadian Military Choir, Marie Ellerslie.
BURNLEY.—Deguchi Troupe, Charles E. Sherwin, Billy Camp, Rollo and Rega, Haig Bros. and Ryan, Long and Ward.
CARLISLE.—Pan and Girls, Nixon Grey, Muriel White, Ronald and Kinniburgh, Maraso and Socoloba, 4 Veronas.
HALIFAX. — Acide Capitaine, Les Eldons, Binns and Binns, Evelyn May and Pianist, The Buckleys, Westminster Singers, Dechelette.
HUDDERSFIELD.—Weynen and company, Jenkins Bros., Caron Troupe "Troubles," Dario and Esme, Wilfred Clowes.
LEICESTER.—Company as booked. (Rehearsal at all Halls at 12 o'clock.)
SOUTHAMPTON.—Alfonzo, Donaldson Weedon and company, Rich and Galvin Le Mounier, The Wilkenors, The Huntings, Clifford Harcourt.
WARRINGTON.—4 Sisters Martelloni J. E. Sutton, Sadler Elsie Four, Lynn and Lynda, De Lorna, Beaucaire and His Butlers, Edward Williams.

RAYMOND Continental Tour.

MOSS' EMPIRES LTD.
BRADFORD ALHAMBRA (rehearsal, 12.15).—The British National Opera Company.
BIRMINGHAM EMPIRE (rehearsal, 12.30).—Cruikshank, William Heughan Chas. Edmonds, Wilson Hallett, Five Pelleys, The Real McKays, Bert Hughes and company.
BIRMINGHAM GRAND (rerearsal, 1).—Florence Smithson, May Henderson, Roxy La Rocca, Syd Howard, The Martinis, Engel Brothers, Tom E. Hughes.
BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Karr and Kooney, Moore Brothers, Nona Dixie, Harry Lion.
CARDIFF EMPIRE (rehearsal, 1).—Stanelli and Douglas, Four Amras, Fred Barnes, W. H. Squire, Lily Fairney and Auriol Jones, Stan Kavanagh, Robb Wilton.
CARDIFF OLYMPIA (rehearsal, 11).—Bond Rewell, Nancy Renshaw.
(Will Artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no Variety Agent has the sole bookings of the former Theatre.)
EDINBURGH EMPIRE (rehearsal, 12).—Harry Day's revue, "Rockets."
FINSBURY PARK EMPIRE (rehearsal, 1).—Togan and Geneva, Hal Wright, Florence Yayman, Leo White and Clay Smith, Ernie Mayne, Ernest Hastings, Oscar and Willie Mirano.
GATESHEAD EMPIRE (rehearsal, 1).—"Puss in Boots."
GLASGOW ALHAMBRA (rehearsal, 11).—Herman Darewski and company, Kirkby and Hudson, Burr and Hope, Will Hay and company, Parish and Peru, Joe and Johnny.
GLASGOW COLISEUM (rehearsal, 11).—Miss Florrie Forde's pantomime, "Robinson Crusoe."
GLASGOW EMPIRE (rehearsal, 11).—Harry Day presents "Snaggles."
HANLEY GRAND THEATRE (rehearsal, 12).—Lew Lake presents "Splinters of 1922."
HULL PALACE (rehearsal, 1).—Dolly Bishopsbury, Three Sisters O'Hara, Fulvio, Dan Whitley, Marcelle and Partner, Femina Quartette, Chas. and Billy Hartley.
LEEDS EMPIRE (rehearsal, 1).—Wyn and Ivy, Nick Morton Resista, "Symphonia," Bush Brothers, The Mackwells.
LIVERPOOL EMPIRE (rehearsal, 1).—Bromley Carter, Clement May, John, Harry and Burton Lester, Mlle. Terpsichore, Princess Winona, Eric Barber and company in "The Village Dramatic Society," Albert and Rogers.
LIVERPOOL OLYMPIA (rehearsal, 1).—Moss' Empires, Ltd., present the Wylie-Tate pantomime, "Aladdin."
LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present the Wylie-Tate pantomime, "Jack and the Beanstalk."
NEWCASTLE EMPIRE (rehearsal, 1).—Lauri Howard, A. D. Robbins, Long Tack Sam and company, Joe O'Gorman, David Poole, Max Darewski.
NEW CROSS EMPIRE (rehearsal, 1).—Johnson Clark, Pimple and company, in "The Hidden Terror," Lake and Bamsford, Howard Rogers, Pichel and Scale, Mayne and Sheridan, Marie Ambrose.
NEWPORT EMPIRE (rehearsal, 1).—Rolf Slater, Syd Moorhouse, Marie Lloyd, Jack and Tommie, Les Nicoletos, Sandy Powell.
NOTTINGHAM EMPIRE (rehearsal, 1).—Melody Makers, Gene Gerrard, Tom Clare, Axel Mirano, The Three Laurels, Zellini, Dorothy Darlington and Haddon Squire.
PRESTON EMPIRE (rehearsal, 11).—Carl Rosa Opera Company.
SALFORD PALACE THEATRE (rehearsal, 1).—Dainty May Merry, Penrose and Whitlock Royal Southern Singers, Finlay Dunn, The Sisters Billington, Carr Lynn.
SHEFFIELD EMPIRE (rehearsal, 1).—Claude Gardner, The Gladiators, Wal Langtry, Corsen, Florence Wray, Takio, Royal Bartle Quartette.
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Lilian Burgiss, Robledillo, Daly and Healy, Zomah, The Buchanans, Alf. Jepson.
SOUTH SHIELDS EMPIRE (rehearsal, 1).—Terry Wilson, Gaston Palmer, Corn and Neil George D'Albert, &c.
STRATFORD EMPIRE (rehearsal, 1).—Young and Bernhart, Les Bastiens, Five Wartons, Nat. D. Ayer, Ernie Mayne, Albert Vivian Peake and company, Herbert La Martine.
SUNDERLAND EMPIRE (rehearsal, 1).—Harry Day's Company in "Jingles," including Jos. Alexandre and Kitty Emson.
(Artists are requested to bring band parts for full orchestra, including Horns, Bassoons, Harp and Second Piano Parts.)
SWANSEA EMPIRE (rehearsal, 2).—Fred. Karno's "1922." Cast includes Fred. Kitchen, Marie Blanche, &c.
VICTORIA PALACE (rehearsal, 11.30).—Julian Rose, Noni and Horace, Violet Essex, Fortunello and Cirillino, Herbert La., Lellie Lassah, Three Morellys.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Frank Elliston and company, Fyne and Hurley, Felovis, Elkins, Fay and Elkins, Horace Jones and Partner.

RAYMOND Continental Tour.

STOLL TOUR.
(See page 23.)
VARIETY THEATRES CONTROLLING CO., LTD.
(See page 15.)

RAYMOND London Shortly.

MISCELLANEOUS.
ALDERSHOT HIPPODROME (rehearsal, 1).—The London Productions present "The Lads of the Village."
ASTON HIPPODROME (rehearsal, 12).—Will Bland, Ellis Drake and Co., Sandy Rowan, Scale and Lillian, Andrews and Clarke, Matthew Newton.
AYR PAVILION THEATRE (rehearsal, 1).—I'Ada, Haley's Revuette, Flo Ramsay, La Fleur, W. H. Smart, Arthur Lewis.
BATH PALACE THEATRE (rehearsal, 1).—Malcolm Scott, Jack Barty, Le Rone and Bendon, Grace Cunard, Daring Dinnies, Steele and Watson.
COVENTRY HIPPODROME (rehearsal, 1).—Violet Trevenyon, Two De Meurs, Novick Jewels, O'Brian and Harris, The Casracs.
DUNDEE KING'S THEATRE (rehearsal 12).—Robert Courtneidge's company in "Paddy the Next Best Thing."
GLASGOW PAVILION.—Seymour Hicks and Co., in "Sleeping Partners."
KINGSTON EMPIRE (rehearsal, 12.30).—Lionel Bute, Ltd., presents "Bulldog Drummond."
LONDON MUSIC HALL (SHOREDITCH EMPIRE).—Russian Ballet, Gilbert and French, Herbert Darnley's Dots, Bert Elliott, Eva Evaldo and Partner, Harry and Ross, Three Scamps, Dorothy Juarez.
LUTON PALACE THEATRE (rehearsal, 2.30).—Alice Gill, Edis and Forbes, Field, Bert Neilson, Merle and Lloyd.
NEWARK-ON-TRENT CINEMA.—Eight Bars, Brooks, Ronald Bayne.
PENGE EMPIRE (rehearsal, 12).—Gilbert Payne and Co. in "Wedding Bell(e)s."
PETERBOROUGH THEATRE ROYAL AND EMPIRE (rehearsal, 1).—"The Queen Mother."
READING PALACE THEATRE.—Fred Karno's "Mumming Birds," Jan de Marell, Gaumont Graphic, Brothers Permane, Zona Zampa, Afredo.
WALHAM GREEN GRANVILLE (rehearsal, 12).—Cornalba and Eddie Bert Terrell, R. W. Willey, Sophie Forrest, Rose and Budd, Norman Carrol, Harry Barclay, Maggie Benson.

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THE SHOWMAN WORLD.

The First Showman Mayor.
Alderman G. T. Tuby, Mayor of Doncaster, is amongst the most popular mayors the ancient town has ever had, as was evi-

[Photo Sanzom, Doncaster.
ALDERMAN G. T. TUBY.
Doncaster's Showman Mayor.

denced recently when nearly 2,000 townspeople called upon the Mayor and Mayoress on their first "At Homes" days at the Mansion House. He has given away to the various charities and hospitals many thousands of pounds, the takings of his scenic railway and switchbacks. The Showman's Guild contemplate presenting his portrait, to be placed in the Mansion House, Doncaster, he being the first showman Mayor elected in this country.

The Circus Royale.
The merriment of Manchester is considerably reduced since the closing of the Royale Circus on Saturday last. This excellent collection of international talent has had a most successful season from December 23 to February 4 at Belle Vue Gardens. The vast King's Hall made a magnificent circus tent. During its final week was presented a wonderful programme, altered in some respects from the earlier part of the season, but still of outstanding merit.
The Fossett Family, so familiar in circus annals for generations, contributed largely to the success of the circus; in addition to their individual turns the combined members of the family gave a most exciting and intrepid horsemanship act. Another brilliant riding turn was that given by the Linguitti. Other turns included Miss Joan Jolly, a dainty and clever little lady. The management reports a satisfactory and successful season (considering trade depression in the North), and there is no doubt that a hearty welcome will await the return visit which Mr. Joe Peterman promises at Easter.

Entertainment at Norwich
The popular Mr. and Mrs. Charles Thurston, so well known and so deservedly beloved by all travellers in the Eastern Counties, gave their annual dinner and entertainment to their fair-ground tenants and employes on Friday of last week. The dinner was served at the Criterion Hotel, speeches were made, toasts drunk, and an excellent concert wound up the evening.

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Showman's Golden Wedding.
One of the best-known names in the Showman World is that of Studt, and Mr. and Mrs. Henry Studt have just received many proofs of the love and respect in which they are held in their native Wales by friends, tenants and employees. This genial couple have celebrated their golden wedding, and hearty congratulations reached them from all parts of the kingdom.
In addition to his repute as a showman and amusement caterer, Mr. Henry Studt is well known for his philanthropy. He is a president of the Swansea General Hospital, where he has endowed a ward which bears his name.

King's Lynn.
The next big event in the Showman World is the holding of the famous Mart at King's Lynn, Norfolk. The annual meeting of the Showmen's Guild is always an important part of the Mart week. It will be held on February 16 in the historic Town Hall. The Mart opens on the 14th, with all its old-time pomp and ceremony.

PRESENTATION TO A SHOWMAN.
Mr. Charles Thurston was in reminiscent vein at Norwich the other evening, when acknowledging the present of an illuminated adress, given to him and Mrs. Thurston by their show tenants, who were royally entertained by the firm to a dinner and concert at the Norwich Criterion. Twenty-five years ago, he said, 100 ft. of ground was sufficient for a fair. Now 5 to 10 acres were needed. A pony and trolley pulled his first show about and it now took three traction engines to perform that work. He attributed his success partly to his tenants behaving themselves, knowing their business, and leaving the various grounds in the way they found them. Mr. John Thurston said his mother had worked hard for the members of the Showmen's Guild, under the late Rev. Horn.

MASKELYNE'S.
The management here changes its programme almost every week, and on Monday it was strengthened by the addition of the extremely clever magical juggler Paul Vandy, described as the marvellous master of momentum with modern magical methods of manipulating moving materials. He presents an act both mirthful and dextrous, and with his big cigar never fails to cause merriment. Finally he turns himself into what he calls a human billiard table, catching three balls in "pockets" placed on his hips and back—an astounding feat this. His topical burlesque for the ladies, entitled "Bargain Hunting," is another excellent item. Mr. Vandy's patter, too, is most amusing throughout his show.
The popular prestigitateur, Lewis Davenport, opens the programme with a series of original magical problems, and Nelson Jackson, who follows, in his humorous musical entertainment, "Jest and Jingles," has a good reception. Mr. Clive Maskelyne's three illusions, "The Spelling Ball," "The Man Who Carried a Bag," and "Oh!" have already been fully described in these columns. Mr. Oswald Williams and the charming Miss Rae Warwick present an illusionist act second to none—on Monday "The Ark" and the final phantasy, "The Jewel," were perhaps the most popular. Bi-Bo-Be, the Sousa of the bells, is an acquisition to any programme, and he certainly proves so at England's Home of Mystery.

A matinée performance was given in aid of the Mayors' unemployment fund on Saturday afternoon, at the Grand Theatre, West Hartlepool, by the dramatic section of the West Hartlepool Amateur Operatic Society. The theatre was kindly lent for the occasion by Mr. Stanley Rogers, and the staff and orchestra gave their services. The chief attraction was Sir Arthur Pinero's three-act play, 'Sweet Lavender," which was preceded by "Fra Gracomo." The matinée was a great success.

Linton and Vince open in town April 16, after their successful panto. tour, "Sinbad."

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The 1922 Novelty,
DON'T FAIL TO SEE
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A FEW VACANCIES.
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WIZARD OF THE HARP.
This Week, HIPPO., ILFORD.
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VACANT—Feb. 20 to April 3 through mistake in dates with the Syndicate Tour.
Next Week—EMPIRE, CARDIFF
Coms.—STAN KAVANAGH, 60, RIDGE ROAD, STROUD GREEN, LONDON, N.8.

BEAUCAIRE & BUTLERS
A NOVEL IDEA IN JUGGLING.
VACANT—MARCH 13 and 27, APRIL 3.
Next Week—PALACE WARRINGTON.
Coms.—STAN. KAVANAGH, 60, RIDGE ROAD, STROUD GREEN, LONDON, N.8.

£75 PER WEEK.
VACANT—
Feb. 27, Mar. 6.
NATHANO BROS. E. ECELSTEN.

DUNCAN
— AND —
GODFREY
Au Revoir to all Friends.
Sailing s.s. "BRITON," February 10th.
All communications during our absence—
c/o **REEVES & LAMPORT,**
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who will forward to us.

FREDDIE FORBES
(EDIS AND FORBES)
Specially engaged for the forthcoming production at
LONDON PALLADIUM
Many thanks to Booking Managers for postponing existing contracts.
THIS WEEK—
HIPPO., BRIGHTON
Initial Appearance as a
SINGLE ACT.
"Success," written by Fred Pattison.
Many thanks from Miss Edis and myself for all good wishes.
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FIRST NIGHTS OF THE WEEK.

A Terry Night at the Apollo—A Play of Dialogue—Kate Cutler's Superb Comedy Acting.

"THE WHEEL."

Play in Three Acts, by James Bernard Fagan, Produced at the Apollo Theatre, Wednesday, Feb. 1.

Colonel John Dangan ..Robert Horton
George Faraker .....Frank Denton
Captain Leslie Yeullat..Philip Merivale
Lieutenant Buckmaster..Walter Menpes
Lieutenant O'Reilly..Cyril Hardingham
Lieutenant Maclaren .... .C. T. Davis
Lieutenant Manners .....Felix Irwin
Tsering Lama .....Randle Ayrton
A Gelong .....Tiruvengadum
A Getsul .....Jhangir
A Gurkha Native Officer
Bhagavat Ram
A Gurkha Havildar .....Krishnapalan
Mahomet Khan .....Mohan Lal
Daniel .....Jadu Singh
Ruth Dangan ....Phyllis Neilson-Terry
Mrs. Faraker .....Edith Evans
An Ayah .....Lydia Audro

There was a magnificent welcome for Miss Phyllis Nielson-Terry on her entry into management at the Apollo Theatre last Wednesday evening, a welcome that was first for herself on her return to the London stage after a long absence, and secondly for the magic name that she bears. Before the rise of the curtain, as one member after another of the great Terry family entered the theatre, each was recognised by the pit and gallery, and cheered to the echo; but the warmest welcome of all was reserved for Miss Ellen Terry, who, looking as pretty a picture in her lace head-wrap, was obliged to bow and smile her thanks before she took her place in the centre of the stalls.

"The Wheel is suffering?" questions the girl-heroine of the old lama in the Buddhist Monastery in the Himalaya of Bhutan. "The Wheel is Life," answers the saint, "and Life is suffering because of illusion." The illusion of desire, the illusion of fear, of these has Mr. J. B. Fagan written in a fine, interesting, well-constructed play. It is a play of emotions and deal of self-sacrifice and love and duty.

The triangle is not an unfamiliar one—elderly husband, beautiful young wife, and the other man. Both men are in the same regiment (stationed at Jagpur, in the Plains); the husband Colonel, Yeullat Captain. Honour obliges Yeullat to exchange into another regiment; but, in spite of wonderful self-control, his good-bye to Mrs. Dangan brings the confession forced by her of the love that is driving him away. Her acknowledgment that she returns his love does not alter his intentions, and in a scene of admirably restrained emotions they agree to part. Two years later they meet again in the Buddhist Monastery. Ruth Dangan, one of a touring party, has ventured further than is safe, prompted by her ache to see Yeullat again. They are besieged in the Monastery, and Yeullat with a very small force, has cut his way through to them. News comes that the relief force has been scattered, and believing that death is inevitable in a few hours, Ruth and Yeullat throw down the barriers find happiness in each other's arms, and welcome the prospect of death together. Almost at the last moment a relief party arrives with Colonel Dangan in command. Ruth prepares to tell Dungan the truth, but his deep love and the blind faith he has in her close her lips. She follows the teaching of the old lama—abnegation—and, renouncing the illusion of desire, takes up life again with her husband.

Miss Phyllis Neilson-Terry plays with splendid emotional force as the heroine. She has learned a great deal since last she was in London, and her acting is on a much higher plane, her early promise has been fulfilled, and she ranks now with the first emotional actresses of the day. The passionate, despairing love of Ruth Dangan for the man who was not her husband is indicated with wonderful, reserved intensity, and the rapture of her abandonment is exquisitely moving in its complete sincerity. Mr. Philip Merivale plays the soldier-lover with quiet strength and admirable judgment, and a delightful sketch is contributed by Mr. Randle Ayrton as the old lama; while Mr. Robert Horton makes a manly, sympathetic picture of the husband. Miss Edith Evans brings charm and distinction to a part that is too small for her talent and Mr. Frank Denton is capital as her fussy husband. Mr. C. T. Davies plays easily and pleasantly as a cheerful lieutenant.

Overcome by the warmth of the welcome extended to her, Miss Nielson-Terry said, at the conclusion of the evening:

"Oh, ladies and gentlemen, I don't know how to thank you, my heart is so full. It is lovely to be back with you again and I hope you will let me stay with you a long time. Bless you! Good night."

"MY SON."

A New and Original Play in Four Acts, by Herbert Thomas, Produced at the Ambassadors, Thursday, February, 2, 1922.

Mary Holloway..... Miss Frances Ivor
Bernard Holloway
Mr. Townsend Whitling
Kenneth Holloway .. Mr. Arthur Pusey
Kirby ..... Mr. Harry Bristow

Following his usual custom, Mr. Herbert Thomas has made "My Son," the subject of intensely dramatic incidents in the lives of three persons. One of these characters, Mrs. Holloway, is only absent from the stage for less than a minute during the four acts of the play, that consists almost entirely of dialogue, between husband and wife, and between mother and son. Although this tends inevitably to monotony, it is so well written, shows such interesting and consistent characterisation, and is so excellently played by the three members of the cast, that it is rarely noticeable.

In Mrs. Holloway, the author has drawn a fine type of woman, reasonable, intelligent, nobly minded and womanly. After some years of married life, with a husband with whom she has nothing in sympathy, she treats him and his mysterious ways with broad and sympathetic tolerance. She knows nothing of his profession, his friends, or his pursuits, but shows little curiosity, and still less resentment. Her life is bound up in her son, Kenneth, a small boy of six years. Husband and wife drift further apart until a crisis brings violent separation. Mrs. Holloway discovers her husband's secret. He is a thief, a burglar, disposing of the jewels he steals as a diamond merchant in the City. Holloway threatens to shoot his wife if she will not go in with him, she in reply vows to denounce him unless he reforms. But the man conceives a worse punishment, his son belongs to him legally, he will go, taking his son with him to make him a "scoundrel and thief" like his father. Mrs. Holloway breaks down, implores her husband to stay at all costs, but without avail. Here there is a very thin place in the plot. Why did not Mrs Holloway, escaping through the French window, inform the police and save her son?

Eighteen years later the mother meets her son again. After an adventurous (and lucky) career as gentleman thief, Kenneth is sent to his mother's house to burgle it. Quite charmingly he relieves the white-haired lady of her rings, pearls, diamond earrings, allays her slight trepidation—she is a remarkably courageous woman—and talks pleasantly to her until the truth bursts upon them (for so clever a woman, she is singularly obtuse for a time). The scene between them is affecting, but the boy is deaf to his mother's entreaties to give up his profession, and rather than let him return to it she takes up his revolver and shoots him. . . .

Two years later the mother and son are living happily together, when Holloway returns. He is growing old and is losing his nerve, a bank robbery he has planned has been a fiasco, and the police are after him. These are more than sufficient reasons for repentance and Holloway entreats his wife's forgiveness. She forgives him and they prepare to take up life anew together. The end is hardly convincing, but it is acted with perfect sincerity by the trio.

Miss Frances Ivor puts in some powerful acting as Mrs. Holloway, and Mr. Arthur Pusey is capital as her son. Mr. Townsend Whitling is also particularly good as the gentleman burglar.

"MONEY DOESN'T MATTER."

Comedy in Three Acts by Gertrude E. Jennings, Produced at the Aldwych Theatre on Tuesday, Jan. 31, 1922.

Maid .....Dorothy Fane
Miss Cardew .....Henrietta Watson
The Hon. Pansy Berkeley..Doris Lytton
Lady Beatrice Munroe ..Gladys Gray
Sir Hugh Chiswick . . .Evan Thomas
Philip Berkeley .....Donald Calthrop
Lady Belton .....Kate Cutler
Lord Belton .....Eric Lewis
Mrs Mozer .....Margaret Murray
Mrs. Piper .....Betty Ward

The morals of modern society have received constant castigation on the stage, but never quite in such naive fashion as in "Money Doesn't Matter," in which witty lines throw into greater relief the unreality of the situations. The authoress proves her theory with the all-important qualification—if you can live on air!

In her latest play Miss Jennings gives renewed evidence of her powers of observation, and almost incessant laughter on Tuesday left no room for doubt as to her ability to keep the fun alive.

She deals rather fantastically with high life and low life. In the first we encounter the Hon. Pansy Berkeley and her husband, Philip, who have embroidered on to the marriage ceremony a ritual of their own, in which each agrees to allow the other to pursue a go-as-you-please policy, and that the contract may be terminable at the end of two years. The young couple are brought up suddenly by the arrival of Aunt Cardew, from whom Pansy learns that her father, Lord Belton, has spent not only his own fortune but hers as well, leaving Pansy penniless to face the future on Philip's £200 a year income.

The couple move from Mayfair to Battersea in an endeavour to make ends meet, and the only one of their aristocratic acquaintances who visits them is Sir Hugh Chiswick, who does not disguise his motive, and even eventually suggests purchasing Pansy of her husband, who forces Chiswick to fight and sends him home in an ambulance.

Meanwhile Lord Belton unable to pay his hotel bill, accepts from Pansy a cheque for £40 signed by Chiswick. This makes Philip think that Pansy is a party to Chiswick's proposal, until Aunt Cardew induces her to explain that the money is the proceeds of a fur coat which Chiswick had sold for her. In the end Pansy, who has been finding out that although she married to be in the fashion, she is in love with her husband, who has all along worshipped her, decides to go with him to Australia.

The play is chiefly remarkable for providing Miss Kate Cutler with a part in which her superb comedy gifts are employed to the full. As the frivolous Society woman who makes love to all the young men who take her fancy, she was irresistibly diverting. Her part alone makes the play worth while.

Mr. Donald Calthrop, whose adventure into management has the warmest wishes of all, had less scope for his talents than might be wished as Philip Berkeley, but played sympathetically and well; and Miss Doris Lytton was youth and freshness combined as the young wife. Mr. E. Lewis made a real comic personality of Lord Belton, investing and delivering his droll lines with humour; and Miss Henrietta Watson was a realistic governess as Miss Cardew. Miss Gladys Gray made of Lady Beatrice Munroe a bundle of affectation with rare skill. Mr Evan Thomas acted the unpleasant character of Sir Hugh Chiswick effectively, and as Mrs Mozer and Mrs. Piper, Miss Margaret Murray and Miss Betty Ward presented familiar types of character with amusing results.

"LADY LARCOMBE'S LAPSE."

Play in Three Acts, by Mrs. Jessie Porter, Presented by the Play Actors, at the Kingsway Theatre, on Sunday, Feb. 5.

Lady Larcombe .....Irene Rooke
Sydney Larcombe, her son
Henry Kendall
Sir Roland Wise .....Aubrey Mather
Lord Merrilees .....Ben Webster
Canon Hucklebridge ....Hubert Harben
Isabel Hucklebridge, his daughter
Molly Harben
Archie Hucklebridge, his son
Charles Maunsell
Pipkin .....Antony Holles
Bains, maid .....Beatrice Marsdene
Commissionaire .....Arthur Stratton
First Lady Guest .....Gwladys Morris
First Man .....Rule Pyott
Second Lady Guest .....Doreen Errol
Second Man .....William Bradford
French Girl .....Irene Ridgwell
French Girl's Partner..Treven Grantham
Gertie's Partner .....Royston Wood
Man .....Harold Young

Lady Larcombe's "lapse" was not a serious one. She is a very charming, middle-aged woman, in love with the flowers and birds in her garden, whose only worry is a rather wild young son, Sydney, who spends the early hours at Night Clubs and other giddy resorts. Lady Larcombe determines to cure him by "going on the loose" (as she terms it) herself. She induces an old friend to escort her to the Rats' Club, one of those places where pleasure is so strenuously pursued, and there she meets Lord Merrilees, a peer with a questionable past. By an accident these two are locked in after closing time and the story gets about. The second act discloses the amusing situation of Sydney trying to rescue his mother from the life of gaiety. The young man's intended fiance has been forbidden the house, and by the third act, when Lady Larcombe discloses her hand, Sydney is well on the road to reformation. In fact, he is safely engaged to the very nice girl despite the opposition of the girl's father Canon Hucklebridge, a most respectable dignitary of the Church. Finally, the Canon gives his consent on condition that Lady Larcombe discontinues her friendship with Lord Merrilees. For the sake of her boy's happiness she tearfully agrees to sacrifice her own future, and the curtain finally descends with—Lord Merrilees dismissed—Lady Larcombe in her son's arms.

Mrs Jessie Porter has written a delightful little play, and one that deserves to be, and probably will be seen again. The characterisation is excellent, and the author has shown decided cleverness in handling her situations. Lady Larcombe is very gracefully and tenderly drawn, and with Miss Irene Rooke in the part the character was seen to the very best advantage, and, incidentally, reminded one again that Miss Rooke is certainly one of our most accomplished and finished actresses. It was a altogether delightful creation. Mr. Henry Kendall played magnificently as the son. It was a clever study, easily and yet quite firmly handled. Mr. Aubrey Mather acted well as Lady Larcombe's confidant; and a perfect little piece of characterisation was given by Mr. Herbert Harben as the Canon. Mr Ben Webster acted with his accustomed easy grace the part of Lord Merrilees; Miss Molly Harben played delightfully as Isabel, and an amusing little sketch of a very youthful night-club roysterer was given by Mr. Anthony Holles.

The Night Club was cleverly stage managed, and all the members of the company who appeared in the Rats' Club scene deserve commendation for the way they kept the thing up to concert pitch. A feature in this scene was the dancing by Miss Zelie Raye and Mr. Quentin Tod. The play was finely produced by Mr Milton Roemer.

"THE LOVE MATCH."

Play, in Five Scenes, By Arnold Bennett, Produced at the Pleasure Gardens Theatre, Folkestone, on Jan. 30.

Hugh Russ .....Mr. Arthur Bouchier
Nina ..... Miss Virginia Fox Brooks
Straker .....Mr. Campbell Gullan
Adrian Dibble .....Mr. Holman Clarke
Anne .....Miss Ena Grossmith
St. Pancras ..... Miss Athene Seyler

The play opens with Hugh Russ (Arthur Bouchier), a multi-millionaire, making love to his friend's wife, Nina, who has visited him in his flat. They are interrupted by the sudden arrival of the unsuspecting husband. To account for her presence, Nina pretends she has come there to consult the rich financier about the accounts of the charity-ball, which she has organised. The husband bluntly tells her she is in the way, and sends her home in the car. After she has left he dramatically informs his friend that he has lost his entire fortune through unfortunate theatrical ventures.

Scene 2 is the next morning, when Nina again visits Russ's flat, to be informed by him of her husband's ruin. He also tells her that her husband has asked for his financial aid, which he is unwilling to give, as his conscience is against lending money to the man he has robbed of his wife. In the midst of conversation the husband is announced, and the wife retires to an anti-room, where she can hear all that is said. She is thunderstruck at hearing her lover make full confession to the husband of the intrigue, and enters the room. The husband leaves, and in a few minutes she proposes to depart, but her lover informs her that she is now homeless.

The next scene opens after an interval of fifteen months, during which divorce and re-marriage has taken place. Owing to the capriciousness of the spoilt lady, the course of true love does not run smoothly, and there are many jars in the menage. At the close of the act, Russ received a cablegram from America announcing that a big financial venture has been a huge success. He conceals this from his wife, and informs her that he has lost all his money over it and is a ruined man. He adds that their country house, yacht, motor-cars, horses, &c., must all be sold. The wife rises to the occasion by offering all her valuables to be put in the melting-pot.

The next scene is a shabby flat in Fulham, where they apparently live in reduced circumstances. But a suspicion enters the mind of the wife through a conversation with her young sister who comes to visit her. They decide to go and see the former home in the West End, where they find Russ working amidst surroundings of luxury. Recriminations follow, but, through the commonsense of the young sister, who gives them both some sound advice, a complete reconciliation is effected. He explains he is now one of the richest men in England, and that he only tried the experiment for her sake in the hopes of making their lives thoroughly happy.

Mr. Arthur Bouchier plays the difficult character of Hugh Russ, in which there are some delightful comedy touches, very effectively, and is very ably supported by Miss Fox Brooks as the erring wife. In Scene 2 the conversation over the telephone when Hugh Russ enlists the financial help of a mutual friend who is playing bridge at his club, is very realistic, and brought a hearty round of applause. Mr. Holman Clark acts cleverly in the scene where he learns of his wife's dishonour. A happy relief is afforded by Miss Athene Seyler, who portrays the London "General" to the life. Miss Ena Grossmith acts brightly and cleverly as the young sister, and much praise must be given to Mr. Campbell Gullan for his playing of Mr. Russ's confidential valet, when he defies the orders of his new mistress in loyalty to his old master.

In response to a hearty "call," Mr. Arthur Bouchier apologised for the absence of Arnold Bennett, who, although not in the building, was within "Marconi" call. He said he would convey to the author the appreciation of the audience of the reception by them of his somewhat difficult play.

LEADING PROVINCIAL CENTRES.

BIRMINGHAM.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace.—Miss Ruby Kimberley and Mr. Jack Tulys's company are performing Mrs. Kimberley's musical play, "One Night of Folly."

GRAND.—P., Moss' Empires, Ltd.; M., Mr H. J. Crane; A. M., Mr. A. Waltham Smith; Mus. D., Mr. Gilbert Smith.—Julian Rose is a favourite here, and his new Levinsky monologue on Lemon-Zeen is a fitting perambulating sequel to Levinsky's wedding, having piquancy and Levinsky's perchant for the unexpected. Kirkby and Hudson are a progressive pair of entertainers, and Cecil Lyle, as an illusionist, maintains interest throughout his performance. Irene Penso, as a violinist, plays expressively; Madge Bilton and Max are splendidly amusing in "The Wranglers"; Charles and Billy Hartley give a taste of their versatility; and The Robertys present a novelty which is cleverly done.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Harry Raymond; A. M., Mr. Batcheler; Mus. D., Mr. J. Clegg.—Whit Cunliffe brings old and new examples of his agreeable wit; the ease and gentle familiarity of his style proves most ingratiating; Tom Clare, in song and story, is entertaining; and Rebla, juggler. The Sisters O'Hara contribute a rollicking act, and in addition there is Scot Gibson, the "Kilted Komic" (who furnishes a different and acceptable variety of Scotch humour to that of the principal), together with Manuel Vega, in original comedy, and the Haslon-Charles Troupe, in a wonderful gymnastic trampolinist display.

ASTON HIPPODROME.—P., Aston Hippodrome Co., Ltd.; A. M., Mr. Percy Whitton; Mus. D., Mr. Clough.—The feature here is Tarzan's Giant Apes and playmates, who jazz, motor, walk, wine, and play music. The Two Meurs and the Bros. Permane give the other principal turns, the first as balancers, which features a huge leap, and the others in the amusing comedy act, "Nightingale's Courtship"; and the programme also includes Frank Powell, patter comedian; Betty Bruce, comedienne; El Ray, singing ventriloquist; and Pipifax and Partner, in a robust laughter raising act.

BORDESLEY GREEN ELITE.—P., Messrs. Cooke, Copeland, and Rogers; R. M., Mr. F. Simpson; Mus. D., Mr. A. Bradshaw.—Pinfold and Pippitt give a versatile comedy turn, and the Two Canadians show themselves instrumentalists of no mean order. Wee Dorothy Dodd, the child actress who gives character studies, is interesting, and Fred. Holt provides additional comedy in entertaining vein.

Boots, The Chemists, 52, New-street; 275, Coventry-road; 167, Broad-street; 276, Soho-road; 100-101, Smallbrook-street; 266-268, Gooch-street; 89, Villa-road; 163-165, Bloomsbury-street; 459, Moseley-road; 141, Bristol-street; 1, High-street, Handsworth; 79, Digbeth, Aston Cross; 196, High-street, Harborne; 129, Alcester-road, Moseley; 576, Coventry-road; 129, High-street, King's Heath; 81, High-street, Erdington; Colmore-row and Bull-street; 56, Cape-hill, Smethwick; 58, Parade, Sutton Coldfield; 39, High-street, Bromsgrove.

LYCEUM.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr. P. L. Howat; Mus. D., Mr. E. J. Rogers.—The George Edwardes' Company opened a fortnight's engagement here on Monday, with "The Lady of the Rose." This new musical play, which comes from Manchester with a high reputation, contains a good deal of fresh and delightful music, and it has an interesting plot, while the lyrics by Mr. Harry Graham are especially clever. The company includes Mr. Tom E. Shale, a comedian of distinct humour, playing Baron Sprotti Sprotti, with the requisite touch of drollery; Miss Edith Cecil is charming as Mariana; Mr. Alec Fraser as Count Adrian Beltrami; and Mr. Herbert Langley as Colonel Belovar, act with undoubted effect, and the cast further comprises admirable representatives of their respective parts in Mr. John Hagan, Suitangi; Miss Mary Rigby, Sophie Lavalle; and Miss Wynne Bronte, Rosina. The chorus and orchestra are under the capable direction of Mr. Sheridan Gordon, and the dances, arranged by Mr. A. H. Majilton, are of an exhilarating nature.

THEATRE ROYAL.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; R. M., Mr. Ed. J. Hart; Mus. D., Mr. John P. Ross.—The pantomime, "Sinbad," which has had a most successful run, will finish its course at this theatre on Saturday evening.

KING'S.—P., King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruikshank; G. M., Mr. John P. Masterton; Mus. D., Mr. A. Douglas Willcox.—Mr. Frank Laurence's production, by arrangement with Mr. Robert Courtneidge, presents "Out to Win" here this week. Full of dramatic situations, the piece has the advantage of being played by a capital cast, which includes Miss Letty Paston; Miss Victoria Marsh; Mr. E. Hamilton Jordan; and Mr. Edward Chester in the leading parts. The drama is effectively staged, and it is drawing large audiences.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; Mus. D., Mr. Felix Burns.—Mr. Harry Day's Company is here with a very entertaining revue, entitled "Rockets." There are no fewer than 17 different scenes, or pyrotechnic displays, and in each there is something to appeal to every variety of taste. "London in Early Victorian Days," "Pierrot Land," and a scene showing Cupid's influence are particularly attractive scenes. Lyle Jeffries, Nellie Turner, William Cromwell, Cyril Dunn, and Charles Berkeley are the principals, work hard, and with success, to put life into the piece, while the turns of the Gregorian Glee Singers, and the dances by Le Voie and Moran do much to add to the pleasure of the patrons of the theatre.

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THEATRE ROYAL.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; R. M., Mr. Ed. J. Hart; Mus. D., Mr. John P. Ross.—The pantomime, "Sinbad," which has had a most successful run, will finish its course at this theatre on Saturday evening.

KING'S.—P., King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruikshank; G. M., Mr. John P. Masterton; Mus. D., Mr. A. Douglas Willcox.—Mr. Frank Laurence's production, by arrangement with Mr. Robert Courtneidge, presents "Out to Win" here this week. Full of dramatic situations, the piece has the advantage of being played by a capital cast, which includes Miss Letty Paston; Miss Victoria Marsh; Mr. E. Hamilton Jordan; and Mr. Edward Chester in the leading parts. The drama is effectively staged, and it is drawing large audiences.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; Mus. D., Mr. Felix Burns.—Mr. Harry Day's Company is here with a very entertaining revue, entitled "Rockets." There are no fewer than 17 different scenes, or pyrotechnic displays, and in each there is something to appeal to every variety of taste. "London in Early Victorian Days," "Pierrot Land," and a scene showing Cupid's influence are particularly attractive scenes. Lyle Jeffries, Nellie Turner, William Cromwell, Cyril Dunn, and Charles Berkeley are the principals, work hard, and with success, to put life into the piece, while the turns of the Gregorian Glee Singers, and the dances by Le Voie and Moran do much to add to the pleasure of the patrons of the theatre.

2, Princes-st.

GLASGOW.

THEATRE ROYAL.—M. Ds., Messrs. Fred. W. Wyndham and Geo. T. Minshull; B. M., Mr. Harry F. Ashton.—The Royal pantomime, "Robinson Crusoe," is now on its last week of the season.

KING'S.—M. Ds., Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Hugh Macfarlane.—Sir Alfred Butt, in conjunction with Messrs. Macdonald & Young, brings along the latest musical play, "Mary," and a delightful entertainment it proves to be. With tuneful and catchy music, lively dancing, bright and picturesque dresses, and a splendid cast, it has all the essentials of success. Miss Sally Thomas is a dainty heroine as Mary, and a charming singer. Miss Stephanie Stephens is an artist, with a bright and lively temperament, and Miss May Martin scores as a designing widow. Mr. George Vollaire is a dashing hero, Mr. Harry Ray is as brisk as ever in a good part, Mr. Fred. Leslie makes a volatile Frenchman, and Mr. Bert Evremonde is once again a "big" success. The old negro of Mr. Percy Parsons is a clever impersonation. Decima and Eddie M'Lean are speciality dancers. The play is magnificently staged.

PRINCESS'S THEATRE.—Sole P. & M., Mr. Rich. Waddon; A. M., Mr. Hugh Murdoch.—The crowded houses attending the Princess's pantomime find the cheery atmosphere of "Peter Wilkins" much to their liking. Tommy Lorne and Brete Hart are the chief mirth-makers, and they have most capable auxiliaries in Messrs. Peel and Curtis, diverting Hebrew comedians; and Harry Elliott, Harry Shields, John F. Traynor, and Wal Croft. Miss Dorothy Meade ranks high amongst principal boys, and Miss Doree Hanbury continues to add to her reputation as the leading girl, while the Caledonian Troupe of Juveniles also sing and dance well. Altogether "Peter Wilkins" looks like staying here yet awhile.

METROPOLE, LTD.—G. M., Mr. E. W. Crossley Taylor; Mus. D., Mr. Arthur Godfrey.—"His Indian Wife" is the title of a thrilling drama which is being presented here this week. Included in the cast are Mr. Arthur Hinton and Miss Peggy Courtenay.

PAVILION.—M., Mr. J. Kirkpatrick; Mus. D., Mr. Ian Morgan.—Return visit of the musical comedy-revue, "Mr. Tower of London," the cast including Archie Pitt and Gracie Fields.

COLISEUM.—P., Moss' Empires, Ltd.; R. M., Mr. L. Lewis; M. D., Mr. Charles Fox.—Jack Pleasants heads an excellent company here, the other entertainers being Cormack O'Shane, the well-known baritone; AKan McDonald and company, in "The Ryder o' the Kirk"; Billy Bennett, burlesque humorist; Tom Rees, Irish musician; Yelson Trio, gymnasts; and Harvard, Holt and Kendrick, in "Playing the Game."

OLYMPIA.—L., Artists Agency, Ltd.; R. M., Mr. David Bowie; Mus. D., Mr. John Henderson.—The Musical Comedies, Ltd., are presenting the romantic musical play, "Carmello," with excellent results. Jack O'Shea, as Jeremiah Wapshot, in the comedy line, keeps the house amused, while Lewis Austin sings well as Carmello, as also does Eva Godfrey, as Peggy Tremain. Marita has a good exponent in Lilian Edwards, and Mollie, in the hands of Mona Isle is a clever study. Willie Hayward as Major Tremain, and Barry Foxton as Silvani, are worthy of mention.

ALHAMBRA, LTD.—M. Ds., Sir Alfred Butt and Mr. R. H. Gillespie; R. M., Mr. E. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—Morny Cash is to the fore with good songs and patter; Lee White and Clay Smith, with admirable fooling and tuneful songs, are established favourites; Barker and Wynne appear in "The Disorderly Room," an amusing revelry; Deguchi Troupe are capital Japanese entertainers; whilst Loupe and Ladies contribute an effective barrel jumbling act.

Boots, The Chemists, 101-105, Sauchiehall-st.

SALFORD.

PALACE.—P., Salford Palace, Ltd.; M. D., Mr. H. D. Moorhouse; R. M., Mr. Geo. Brailsford.—Lew Lake presents "Les Rouges et Noir in "Splinters of 1922."

ROYAL HIPPO. P., Messrs. Wm. Hy. Broadhead & Son; R.A.M., Mr. Fred Bernardo.—Jazon & Montgomery present their panto., "Babes in the Wood."

Boots, The Chemists, 277-279, Chapel-street; 404, Regent-road; 191, Eccles New-road.

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FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ACCRINGTON.

NEW HIPPODROME. — R. M., Mr. Donald O. Clark; Mus. D., Mr. Fred H. Jackson.—A capital programme here includes L'Incognita and John Amidio, in musical speciality; the Eight Victory Girls are extremely clever juvenile artists; George Formby, junr., is a most amusing comedian; Lal Montrose, comedy entertainer, is very successful; Ethel Evelyn presents a dainty musical act; Edward Victor, in a novelty act, is well received; and Southwood and Pink Lady obtain great applause in a smart speciality act.
Boots, The Chemists, 89-91, Blackburn-road.

BATH.

THEATRE ROYAL.—L. & M., Mr. Arthur Carlton, J.P.; R. M., Mr. Shelford Walsh; Mus. D., Mr. C. W. Hodges.—"Peg o' My Heart" has returned to Bath this week. Messrs. Macdonald and Young's company give a delightful performance of this charming comedy.
PALACE.—M. D., Mr. W. S. Pearce.—"Wedding Bell(e)s" are pealing merrily here this week. Gilbert Payne, the Yorkshire comedian, heads the cast, and specialty dances are introduced by Frank and Rose, Joan McGuffin, and the Eight Merry Macs.
PUMP ROOM.—D., Mr. John Hatton.—A welcome return visit is being paid by Arthur B. Malden, who is giving another series of his picture travel talks.
Boots, The Chemists, 21-22, Union-street; 56, Southgate-street.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. James M. McCann; Mus. D., Mr. S. P. Swanton.—Mr. Fred W. Warden presented here on Monday a comedy entitled "The Irish Jew." The company includes Pol O'Flarghial, Mr. Harry O'Donovan, Mr. Frank Purcell, Mr. Laurence O'Dea, G. S. Ellis, Frank Fay, Fay Sergeaul, Freda Kay, Jas. O'Dea, Ralph Goggin, Dick Smith, S. D. Ellis, Patricia Beardwood, and Christie Connolly.
ROYAL HIPPODROME. — Director of Entertainments, Mr. D. J. Clarke; R. M., Mr. George Dobler; Mus. D., Mr. W. L. Richards.—The top of the bill here is occupied by Mr. Fred Duprez (Mr. Manhattan), who, as usual, has been most successful. Penrose and Whitlock—two o'd sports—are an acquisition to the programme, and Mr. Laurence Glen introduces something new in the ventriloquial art. Miss Jessie Broughton and Mr. Dennis Creedon appear to decided advantage in their musical entertainment, and Mr. Fred Morris, a good baritone, has been heard to advantage. Also billed are the Halston Trio, in speciality act; the Three Equals, statue builders, and Miss Ivy Grant, dainty yodelling comedienne.
NEW ALHAMBRA THEATRE.—G. M., Mr. W. Gibson Bradley.—Vaudeville here by the Atlas-Vulcana Girls, novelty lady athletes, including Vulcana in heavy weight-lifting act.

BIRKENHEAD.

ARGYLE THEATRE.—S. P. & M., Mr. D. J. Clarke; A. M., Mr. H. O'Neill; Mus. D., Mr. J. Whitelock. — The universal favourite, Gertie Gitana, is on a welcome return visit. A strong company also includes Ackerman and Wynne; Key and Keyworth, Charlieri Three, Chas. Mildare, Four K. H. Foleys, Jack Bastow, and Brown's Royal Bioscope.
HIPPODROME.—Sole P. & M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood; Mus. D., Mr. J. Whitelock.—The Birkenhead Musical and Operatic Society are presenting "The Mikado," with a full chorus and augmented orchestra.
Boots, The Chemists, 239-241, Grange-road.

BLACKBURN.

THEATRE ROYAL.—P., Northern Theatres, Ltd; R. M., Mr. Stanley Hope; Mus. D., Mr. Fred Taylor.—A dramatised version of Miss Gertrude Page's novel, "The Edge o' Beyond," is a big attraction here, with Miss Kathleen Saintsbury as Joyce.
PRINCE'S.—P., Exors. of Mr. E. H. Page; R. M., Mr. A. Hargreaves; Mus. D., Mr. H. Archibald.—The attraction here is Nightingale's "Mother Hubbard," pantomime.
PALACE THEATRE.—P., Macnaghten Vaudeville Circuit; R. M., Mr. Arthur Burton; Mus. D., Mr. E. Bartle.—Varieties by Le Mounier, Fred Maitland, The Nicolettes, The Buckleys, Lily Eyton, J. E. Sutton, and Jim Nolan.
Boots, The Chemists, 52, Church-street.

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr. J. H. Greenhalgh.—Henry Ainley and his company are presenting Douglas Murray's comedy of "Uncle Ned." Mary O'Farrell is the chief support of Mr. Ainley.
GRAND.—R. M., Mr. George Harrop; A. M., Mr. T. Hopcutt; Mus. D., Mr. T. Southworth.—Frank Laurance's No. 1 Company, in "An Irish Maid," a new musical comedy, is the attraction here.
PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson.—Robb Wilton, assisted by Florence Palmer, heads the variety programme. Others on the bill are Barton and Ashley, Graham and Cullen, Gordon Finlay, &c.
Boots, The Chemists, 12-18, Market-street; Church-street; and Station-road.

BLYTH.

THEATRE ROYAL.—G. M., Mr. George L. Crow.—"Aladdin" is the attraction here.
Boots, The Chemists, 37, Waterloo-road.

BOLTON.

THEATRE ROYAL.—P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. W. R. Bleakley; A. M., Mr. John Moncur.—Messrs. Macdonald & Young, in conjunction with Mr. Gilbert Miller, present "The Naughty Wife."
GRAND.—P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. W. R. Bleakley; A. M., Mr. Alf. Booth. — The Femina Quartette, including Miss Estelle Mark; Ward and Long, singers; Adam Jay, comedian; Ladriglos, athletes; Albert Broughton, comedian; Will Van Allen; Barnes Bros. and Watson, comedy jugglers.
HIPPODROME.—P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. W. R. Bleakley; M., Mr. W. A. Collison.—Messrs. J. & L. Brennan present "Red Riding Hood."
Boots, The Chemists, 29-31, Knowsley-st.

BOSCOMBE.

HIPPODROME.—P., South of England Hippodromes, Ltd.; M. D., Mr. Charles Gulliver; R. M., Mr. Charles H. Johnston; M. D., Mr. G. H. Atkinson.—Betty Fairfax and company are paying a return visit in "Baby Mine."
Boots, The Chemists, Salisbury-buildings, Christchurch-street.

BOURNEMOUTH.

THEATRE ROYAL.—S. P., Messrs. David Allen and Sons, Ltd.; S. L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar; Mus. D., Mr. Tom Brown.—The visit of the Birmingham Repertory Company is one of interest. The plays selected for presentation are "The Romantic Young Lady," "Getting Married," and "The Importance of Being Earnest."
Boots, The Chemists, 108, Commercial-rd.; 76-78, Old Christchurch-rd.; 50, Charminster-rd.; 342, Holdenhurst-road.

BRADFORD.

PRINCE'S.—L., Mr. Francis Laidler; M., Mr. Frank Yearsley.—The pantomime "Cinderella," continues to attract record audiences.
ALHAMBRA.—M. D., Mr. Francis Laidler; M., Mr. Philip A. Lennon.—The British National Opera Co. presents "Aida," "Carmen," "Madam Butterfly," "Tannhauser," "Samson and Delilah," "The Mastersingers," "Cavalleria Rusticana," "Faust."
PALACE.—P., The Macnaghten Vaudeville Circuit, Ltd.; M., Mr. Edward Charles.—The Sydney Syndicate presents "There You Are, Then" revue.
Boots, The Chemists, 60-62, Kirkgate.

BRIGHTON.

HIPPODROME.—M., D., Mr. Chas. Gulliver; G. M., Mr. W. H. Boardman; A. M., Mr. A. Coote Suggitt; Mus. D., Mr. E. Oram.—Fradco Hastelli, juggler; Nixon Grey, Frederick Blamey and Foster Richardson, from the Beecham Opera Co., The Vennecourts, Freddie Forbes, Lily Long, and Four Dancing Demons.
THEATRE ROYAL.—M., Mr. H. Lawson Lambert; Mus. D., Mr. Summerlad.—"The Wandering Jew."
PALACE PIER THEATRE.—L. & G. M., Mr. J. W. Cordiner; Mus. D., Mr. F. W. Pickard.—"Betty at Bay."
WEST PIER THEATRE.—M., Mr. A. W. Scholey; Mus. D., Mr. H. Crapps. — Mr. Chas. Doran and his Shakespearean Co.
GRAND THEATRE.—P., Mrs. Kimberley; G. M., Mr. Frank Liston; A. M., Mr. J. Thomas.—"The Band Box."
Boots, The Chemists, 64, Church-road, Hove; 204, Church-road, Hove; 17 and 19, James's-street; 19-20, Lo[illegible]-road; 157-162, Western-road; 128, No[illegible]-street.

BURSLEM.

HIPPODROME. P., Mr. P. Collins; M., Mr. J. Johnson.—"Lucky 'Liza" is the attraction here.
Boots, The Chemists, 28-30, Queen-street.

BURTON-ON-TRENT.

OPERA HOUSE.—P., Exors. of H. G. Dudley Bennett (decd.); Licensee & Business Executrix, Mrs. H. G. Dudley Bennett; A. M., Mr. Ernest A. Rowe. George Edwardes' company present "A Southern Maid."
Boots, The Chemists, 161, High-street; 1, Lichfield-street; 52, Station-street; 29, Borough-road.

BUXTON.

OPERA HOUSE.—P., Buxton Gardens Co., Ltd.; Sec. & G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgiss.—Monday, Tuesday, Wednesday, film, "Intolerance"; Thursday, Friday, Saturday, Bromley Challoner's company, in "When Knights Were Bold."
THE HIPPODROME.—L., Buxton and High Peak Entertainments, Ltd.; R. M., Mr. G. F. Foulston; Mus. D., Mr. Reg. Goddard.—Variety and pictures.
Boots, The Chemists, 46-50, Spring-gardens.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; R. M., Mr. P. H. Adams; M. D., Mr. J. Gilby Briggs.—Leon M. Lion presents "Brown Sugar," including Eileen Beldon as Stella.
Boots, The Chemists, 31, Petty Cury; 6, Market-hill; 86, Mill-rd.

CARLISLE.

HER MAJESTY'S.—L. & G. M., Mr. Ernest Stevens; M., Mrs. G. Hinton.—The T. C. Wray Productions present "Kissing Time."
PALACE.—P., Macnaghten Vaudeville Circuit, Ltd.; M., Mr. J. D. Askew.—Donaldson, Weedon and company, Mario Lorenzi, Alexandre, Frank Keen, Lall and Rene, Razza, Holden's Mannikins.
Boots, The Chemists, 49, English-st.

CHESTER.

ROYALTY THEATRE.—R. M., Mr. H. Norcott; Mus. D., Mr. H. Tilsley.—This week Macdonald and Young present the musical play "Betty."
ASSEMBLY ROOMS.—M., Mr. G. Park.—Archie Wallen presents the fantasy of fun, "Farce."
Boots, The Chemists, 24, Eastgate-street; 26, Eastgate-row.

CHESTERFIELD.

HIPPODROME.—P., Hippos. (Chesterfield), Ltd.; M., Mr. Harold W. Cherry.—Mr. Bert Grapho's "Beauty and the Beast" pantomime."
CORPORATION.—George Edwardes' production, "Sybil."
Boots, The Chemists, 21, Market-place.

COATBRIDGE.

THEATRE ROYAL.—P., Coatbridge Entertainers, Ltd.; R. M., Mr. W. Sowerby; Mus. D., Miss Frances Heath.—The Macklyn Productions Co., Ltd., present "Bo-Peep" pantomime.

COVENTRY.

OPERA HOUSE.—L., Mrs. H. G. Dudley Bennett; M., Mr. J. A. Spencer.—"Afgar" is being presented for the first time in Coventry by E. Lewis Waller's Tours, Ltd.
HIPPODROME.—P., The Coventry Hippodrome Co., Ltd.; M. D., Mr. S. T. Newme; R. M., Mr. G. E. Wright; Mus. D., Mr. H. Parkes.—A Coventrian heads the bill in the person of Will Bland, who appears with his company in a series of clever illusions. Scala and Lillian score with their jazz singing and banjo playing; Miss Ellis Drake and company, in the Scottish playlet "Oh! Mother"; Fred Keeton comedian; Matthew Newton, tenor; Vic Andrews and Vi Clarke, in equilibristic eccentricities; and the Three Dancing Durhams are also in the bill.
Boots, The Chemists, 9-10, Broadgate.

DERBY.

GRAND THEATRE.—L., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; B. M., Mr. Walter Bellian.—Mr. J. A. E. Malone's company presents Sir James Barrie's "Peter Pan." Miss Maisie Darelle plays the part of Peter, with Miss Marguerite Moreton as Wendy, and Mr. Lionel Gadsden as Captain Hook.
HIPPODROME.—P., Theatre of Varieties (Derby), Ltd.; M. D., Mr. David G. Bliss; R. M., Mr. Ernest A. Vincent.—The musical comedy revue, "Short and Sweet," is the attraction here, and an excellent company includes the popular revue artist, Miss Ida Crispi, and the quaint comedian, Uty Rowlands.
PAVILION.—P., Strollers' Entertainment Syndicate, Ltd.; R. M., Mr. C. Watkin Knight.—Mr. Ernest Crampton presents The Cigarettes.
Boots, The Chemists, 45-51, St. Peter's-street; 147, London-road; 267, Normanton-road; 15, St. James-street; 41, The Wardwick.

DEVONPORT.

THE HIPPODROME. — G. M., Mr. Fredk. Pitt.—F. H. Fowler presents "Rose Petals" revue, by Frank Leigh, Dudley Fowell being responsible for the music. The cast includes Billy Lytton, Wynefred Black, Robt. Bevens, Phyllis Leslie, and Lily Romo.
Boots, The Chemists, 1, St. Aubyn st.

DEWSBURY.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith; Mus. D., Mr. J. Field. — Mrs. Kimberley and Frank Liston present the musical play "Kiddie o' Mine."
EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield. — Dewsbury Light Operatic Society present "The Duchess of Dantzig."
Boots, The Chemists, 38, Market-place.

DOVER.

ROYAL HIPPODROME.—M. D., Mr. S. Winter; R. M., Mr. C. Taylor Lawson; M. C., Mr. W. Midhurst.—The revusical musical comedy "Lizzie." Specialities by Sara Rosebury, Ted E. Cowley, Ernie Maybury, Pearl Parry, Lily Bell's Bon-Bons, and the Cringle Male Quartette.
KING'S HALL (PICTURES).—L., Harry Day's Amusements; R. M., Mr. R. Fisher.—Wally Dewar, "The Mess Boy."
Boots, The Chemists, 11 Cannon-st.

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. & Licensee, Mr. W. Firth; D. & M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—The principal combination of the Carl Rosa Opera Company opened a week's engagement here on Monday, when "Faust" was staged. In the title-rôle Mr. John Perry was a distinct success; Miss Gladys Cranston did well as Marguerite; Mr. Harry Brindle was a grimly humorous Mephistopheles; Miss Gladys Parr was a charming Siebel; and Miss Evelyn Tay a clever Martha; Mr. Tom Rowland did ample justice to Wagner; and Mr. Booth Hitchen was effective as Valentine. The choruses were brilliantly sung. "Carmen" was staged on Tuesday evening, while "Cavalleria" and "Pagliacci," "Samson and Delilah," "Tannhauser," "Madam Butterfly," and "Il Trovatore" are also in the week's repertoire.
TIVOLI.—The Zuries, a clever combination of entertainers, supplement a fine picture programme here.
KINNAIRD. — P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. Arthur Loseby. — Judging by the audiences at this commodious house, Mr. Victor Hamilton has hit the Dundonians' taste in entertainment to a nicety. The programmes submitted by the orchestra, under Mr. Loseby's direction, are particularly enjoyable, while the selections by Mr. G. H. Millers on the great organ constitute a treat to all music lovers.
Boots, The Chemists, 14, Reform-st.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L. & M., Messrs. Murray King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin; Mus. D., Mr. F. Seymour. Mr. Frank Vernon's company, including Mr. Arthur Bourchier, in "The Love Match."
PIER THEATRE.—Closed.
ROYAL HIPPODROME. — M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash. — The Six Brothers Luck present "What Next?"
DEVONSHIRE PARK.—M. & Sec., Mr. E. A. Brown.—Daily concerts by the orchestra, under the direction of Captain H. G. Amers.
In the PAVILION.—Miss Mabel Leslie and her vaudeville company. The New Cadets.
Boots, The Chemists, 14-16, Sussex-gardens; 6, Seaside.

EXETER.

THEATRE ROYAL.—P., Exeter Theatre Co., Ltd.; C. & M. D., Mr. E. J. Domville; A. M., Mr. Percy M. Dunsford.—The Leslie-Wood Productions present "The Catch of the Season."
Boots, The Chemists, 53, High-st.

FOLKESTONE.

PLEASURE GARDENS.—P., Folkestone Pleasure Gardens Co., Ltd.; G. M., Mr. Ewart C. Power.—Stella Patrick-Campbell, in "The Knave of Diamonds."
Boots, The Chemists, 61, High-st.; 12, Rendezvous-st.

GAINSBOROUGH.

KING'S THEATRE.—L., Mr. A. W. Hyde; R. M., Mr. J. G. Dunn.—The Gainsborough Amateur Operatic Society, in "Florodora."
Boots, The Chemists, 30, Market-place.

GLOUCESTER.

PALACE THEATRE.—P., Messrs. Poole's Theatres, Ltd.; M. D., Mr. J. R. Poole.—The musical play, "Kiki," is here this week, with Miss Ruby Lester in the title-rôle, supported by an excellent company.
HIPPODROME.—P., Messrs. The Gloucester Hippodrome Co.; B. M., Mr. W. Edward.—The Airos in sensational juggling and motoring performance are at top of the bill. Freddie Foster, burlesque comedian and whistler, is well received. Walter O'Brien at the piano is as successful as on former visits, and Eadie and Cutes are clever dancers. Duncan and Brasque in sketch, "The Monkey's Moon," are entertaining; and Wallaw and Partner in a comedy cycling and juggling novelty complete the show.
Boots, The Chemists, 48, Westgate-st.; 31, Northgate-st.

GREENOCK.

KING'S THEATRE.—P. & M., Messrs. A. B. & J. J. Wright.—The Greenock Amateur Operatic Society are appearing here in the comic opera, "The Chocolate Soldier." The opera is being produced under the direction of Mr. Jack Lennol, and the arrangement of the scenery and effects is in the hands of Mr. Wm. McKinnin, the stage-manager at the King's; while the chorus and augmented orchestra are under the baton of Mr. Frank Smith.
Boots, The Chemists, 24, Hamilton-street.

GRIMSBY.

PRINCE OF WALES' THEATRE.—M. D., Counc. J. H. Curry; A. M., Mr. S. S. Hawdon; Mus. D., Mr. J. R. Bingley.—Messrs. T. C. Wray, Ltd., present "The Blue Lagoon."
PALACE THEATRE.—A. M., Mr. H. C. Chapman; Mus. D., Mr. Tom Stevens.—Wal Langtry, the popular comedian; Frank Elliston and Co., in a farce, "Dear Old Bean"; Dave Storm and Vera Rudd, in comedy; the Two Jays, in electro musical parodies; Sisters Elvin, character vocalists; Kitty O'More, in song and story.
Boots, The Chemists, 108, Cleethorpe-road.

HALIFAX.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; M. D., Mr. W. Robinson; Mus. D., Mr. E. James.—"The Dollar Princess" is being presented here by the George Edwardes' company.
GRAND THEATRE. — P., Northern Theatres Co., Ltd.; A. M., Mr. J. Hinton; Mus. D., Mr. L. Crabtree.—Mr. W. W. Kelly's company are appearing here in "The Royal Divorce."
PALACE THEATRE. — P., Palace Theatre (Halifax), Ltd.; M., Mr. W. Stephenson; Mus. D. Mr. W. Davidson.—Max Erard and Zona Vevey are always a popular turn here. In addition, Jack Poulter, comedian; Billy Camp, Bert Neilson, Cecil and Jennie, Wager, and Marie Ellerslie make up a strong bill.

HASTINGS.

GAIETY.—G. M., Mr. H. W. Rowland; R. M., Mr. C. E. Scutt.—Messrs. B. Mainwaring Dunstan and G. W. Bell present the farce, "The Trump Card."
Boots, The Chemists, 17-19, Robertson-street; 61, George-street.

HITCHIN.

BLAKE'S THEATRE.—P., Messrs. Blake Bros. (Theatres), Ltd.; R. M., Mr. Will Rolston.—Sydney Swain presents his musical comedy company, "The Live Wires."
HITCHIN PLAYHOUSE.—P., Hitchin Playhouse, Ltd.; R. M., Mr. R. A. Brown; Mus. D., Mr. L. G. Shrive.—Lilian Gordon, Scottish contralto vocalist, and pictures.

HUDDERSFIELD.

ROYAL.—D., Mr. Alfred Wareing; M., Mr. R. F. Dowthwaite.—Claude Beerbohm is presenting here Constance Collier in "The Red Lamp," with C. W. Somerset as Paul Demetrius.
HIPPODROME.—R. M., Mr. J. Alban Newton.—Fred Terry opened here on Monday with "The Scarlet Pimpernel."
PALACE. R. M. Mr. Fred Haming.—Here are the Horatio Nicholls Five, vocalists; Gus Fowler, illusionist; Pan and Girls, acrobats and dancers; Haydee's Marionettes; Muriel White, cont. alto; Rene, juggler, and Victoria and Ramoo, pyramid act.
Boots, The Chemists, 16-18, King-st.

ILKESTON.

COLISEUM.—L., Mr. Saml. Lloyd; M., Mr. Douglas L. Watson.—Diavel'o and company, sensational act; George Dundas, comedian; Jay and Jordan, Tom Diacoff, Tricolore Trio of Cyclists, Fannie Furber, Les Bon-Bons, Captain Devereux's Performing Dogs.
Boots, The Chemists, 122-124, Bath-st.

KEIGHLEY.

HIPPODROME.—L., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. W. Lupton.—Malcolm Neil, vocalist occupies the premier position in this week's attractive programme. Other turns are Dene Dunlop, light comedian; Orasey, Hicks and Pass, in their new act, "Southend-on-Sea"; Elmar Trio, novelty act; Zelini, juggler; Howard and Wyndham, speciality dancers; and Walton Bros. and Webster, entertainers at the piano.
Boots, The Chemists, 58, Cavendish-street.

KETTERING.

COLISEUM. — L., Messrs. Thompson Bros.; G. M., Mr. Arthur Thompson; S. M., Mr. J. Staines; M. D., Mr. W. Sturman.—Miss Madge Grey and company in "Our Kid."
Boots, The Chemists, 31-32, Market-place.

LEEK.

GRAND THEATRE.—P., L. & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass; Mus. D., Miss Agnes Bratt.—"The Fighting Chance," "Nothing Else Matters," and other pictures of interest.
Boots, The Chemists, 17, St. Edward street, and Sheep Market-street.

LEICESTER.

ROYAL OPERA HOUSE.—S.P., Mr. Milton Bode; B. M., Mr. W. R. King; Mus. D., Mr. Walter W. Waddington.—The "School for Scandal" is being presented here by the Walter Martin Players, in aid of the Leicester Royal Infirmary. The company, which is composed of local artists, play their various parts in excellent style. The production is by Mr. Frank D. Clewlow, with Mr. H. B. Winks as business manager.
THEATRE ROYAL.—S. L., Mr. Milton Bode; B. M., Mr. W. R. King; A. M., Mr. Will L. Clement; Mus. D., Mr. John H. Vann.—The E. Hill-Mitchelson Repertory Company present as this week's attraction, "The Fisher Maid of Old St. Malo," in which Miss Violet Carlyle as Yvonne, and Stanley W. Healey as The Count, do excellently, with good support from Miss Speight, Miss Elsie Clarke, Miss Monica Holmes, Messrs. Bertram Oates, A. Wilson Wynne, Ted Mooney, George Walkley, and George Shreeve.
PALACE THEATRE, LTD.—M. D., Sir Oswald Stoll; A. M., Mr. Treeman Towers; Asst. A.M., Mr. Thomas J. Phillips; A.M., Mr. C. R. Stephens; Mus. D., Mr. John W. Lowe.—A delightful pantomime, "Dick Whittington," is effectively staged here by Leon Salberg. There is plenty of mirth, music and vocalism. Miss Victoria Carmen in the title-rôle, Dick, is graceful. The part of Alice is very daintily taken by Elsie Bower, who does well with her songs. The comedians, Jack Warman (Idle Jack), Harry Brayne (Susan), and Chas. Falla (The Captain), all create plenty of fun. Frank Victor, as Rodentus, sings capitally. The "Alexandra Tots and the Chorus" give good support. The production is under the direction of James Dallas, with Ernest Walf as musical director.
PAVILION THEATRE.—P., The Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred Bricher.—A splendid revue, "Cocktails," is paying a successful first visit here. The company is an excellent one, including Tom Shenton, Billy Howard, George Shenton, &c.
Boots, The Chemists, 9, Belvoir-st.; 301, Belgrave-gate.

LOUGHBOROUGH.

THEATRE ROYAL.—R. M. and L., Mr. W. H. Deacon; Mus. D., A. W. Bennett.—The Loughborough Amateur Operatic Society are presenting Gilbert and Sullivan's opera "The Pirates of Penzance."
Boots, The Chemists, 10, Market-place.

LUTON.

GRAND.—P., Mr. E. Graham-Falcon; B. M., Mr. Walter O'Sullivan.—Mr. Jack Goodson presents the revue, "Hullo! America of 1922."
Boots, The Chemists, 27, George-st.

MIDDLESBROUGH.

EMPIRE.—P., Empire Palace of Varieties (Middlesbro'), Ltd.; M. D., Mr. William Bastiman; A. M., Mr. Gerald Spencer; Mus. D., Mr. Howard Shackleton.—Mr. Joe Morrison, by arrangement with Albert De Courville, are presenting the revue "Zig-Zag," a sparkling show with a strong cast.
HIPPODROME.—P., North of England Cinema Co.; A. M., Mr. W. S. Gibson; R. M., Mr. Frank E. Parker; Mus. D., Mr. H. J. Waldron.—A clever performance is given here by the Three Sisters Sturla in a mixed-up novelty act. Excellent films complete the programme.
Boots, The Chemists, 17, Corporation-rd.

NORTH SHIELDS.

THEATRE ROYAL.—P., The Theatre Royal (North Shields), Ltd.; M. D., Mr. Horace Lee; A. M., Mr. Sydney Hellyer; Mus. D., Mr. John Sutherland. — Mr. Arthur Sleep's company in pantomime "The Babes in the Wood."
BOROUGH THEATRE. — P., Messrs. Thomason and Collins; G. M., Mr. G. F. Hill; R. M., Mr. James Johnson; Mus. D., Mr. C. H. Lavender.—Les Napiers, in pot-pourri act; Tom Lee, in musical act; and pictures.
Boots, The Chemists, 15-17, Saville-street.

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock and Fitt; M., Mr. Hy. Furnival.—Mr. Eric Leslie's Co. in "The Young Person in Pink," with Miss Lesley Crease in the title part.
HIPPODROME.—P., Messrs. Bostock and Fitt.—Golda Penville Quartette, W. T. Ellwanger, and Mary Livingstone, De Vola and Rex, Lloyd and Montrose, Mary Ann Clarke, Costa and George, Johnny Dundee.
Boots, The Chemists, 38, London-street, Brigg-street; 5, Goat-street; 22, Magdalen-street.

OLDHAM.

GRAND.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. H. Kilrow. — George Grossmith and J. A.-E. Malone present the new musical comedy "Sally," with a very strong company. Miss Margaret Campbell portrays the name part, supported by clever artists and a strong chorus.
ROYAL.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. E. Lionel Cole.—The Millane Stock Co. present "The Idol of Paris."
Boots, The Chemists, 40 to 42, Mumps; 28, Market-place.
PALACE.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. E. Sharrocks.—Linga Singh, the celebrated Indian magician, tops the bill; Sandy Powell, the popular comedian; Hikko, with his £1,000 film jungle; the Three Morellys, novel gymnasts; Harry Emeric, mirthful one; Jack and Emily, entertainers; Montague, violinist; and the Palace Pictures complete.

OXFORD.

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. D., Mr. S. C. Dorrill; Asst. M. & S., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—Norman Macdermott is presenting the Irish Players from the Everyman Theatre, London. The repertoire includes "Kathleen Ni Houlhan," "Riders to the Sea," "The Building Fund," "The Shadow of the Glen," and "Mixed Marriage." Starring in the cast are Sara Allgood and Fred O'Donovan.
Boots, The Chemists, 1; Queen-street, and 120, St. Aldates, Carfax.

PAISLEY.

THEATRE.—S. P., Mr. R. H. Bostock; M., Mr. Harry W. Pinchon; M. D., Mr. Bert W. Stephens.—Mr. Fred Collins presents the pantomime "Aladdin."
RINK PICTURE AND VARIETY PALACE.—S.P., Mr. E. H. Bostock; M., Mr. Richard Lever; M. D., Mr. A. Watson.—Leeburn's Seven Stars, in vocal and dancing scena; Fred Davis, ventriloquist; Lindsay and Low, in comedy act, and pictures.

PENTRE.

GRAND.—P., Mr. W. R. Willis; R. M., Mr. T. Norman.—Messrs. Fox present a novelty scena, "Safety First."

PLYMOUTH.

THEATRE ROYAL.—M. D., Mr. James Glover; R. M., Mr. W. F. Crowe.—The comedy, "The Charm School," presented by Messrs. Murray, Dawe, and Edelsten. The part of Peter Bevans is played by Mr. Dennis Neilson-Terry; Miss Sydney Fairbrother plays her original creation; Miss Helen Spencer as Elise; and Miss Adelaide Grace, Miss Celia Elson, Mr. E. H. Paterson, Mr. Hugh Dempster, and Mr. Arthur Cullen are included in the strong cast.
REPERTORY THEATRE.—L., Messrs. King and Parry.—The London Players, in a revival of "A Pair of Spectacles." Mr. William Pringle plays Benjamin Goldfinch; Mr. Ulicke Burke is Gregory; Miss Margaret Vaughan, Mrs. Goldfinch; and Messrs. Wallace G. Court and Peter Godfrey and Misses Maude Bracewell and Maude Meagher also contribute to the success of the presentation.
GRAND THEATRE.—P., Messrs. King & Parry.—Presentation of the second pantomime, Mr. H. L. Osmond's "Cinderella." Miss Hilda Playfair as Cinderella, supported by a strong company.
PALACE THEATRE.—G. M., Mr. Reginald Grant.—Nora Moore and Elsie Roby, in songs and small talk by Bert Lee; Mr. A. C. Astor, ventriloquist; the Simon Wery Ensemble; Hyde and Cody, comedians; Daisy Leon; Ben Albert, comedian; and Edie Le Rone and Bessie Bendon, comedy couple.
Boots, The Chemists, 100a, Old Town-st.; 1, George-st.

RAMSGATE.

PALACE THEATRE.—P., Mrs. Reeve Sanger; R. M., Miss L. M. Bridges; M. D., Mr. A. Williamson. — Mr. Beckett Bould and Miss Jennie Stevens, in "The Priest and the Woman."
Boots, The Chemists, 20-24, Harbour-street.

READING.

COUNTY.—P., Milton Bode.—Mr. Ben Greet and company in "Macbeth," "As You Like It," "Twelfth Night," "A Winter's Tale," and "The Tempest."
PALACE.—The African Productions present the revue, "London to Baghdad."
Boots, The Chemists, 90-91, Broad-st.; 2, Duke-st.

REDDITCH.

PALACE.—R. M., Mr. William Howgate; Mus. D., Mr. Gus. Heck.—Royalty Enterprises present "A Trip to Paris."
Boots, The Chemists, 3, Evesham-street.

RUGBY.

HIPPODROME. — P., Rugby Hippo. Ltd.; M., Mr. Courtenay Arundel.—William Revill presents "Gay Ostend." Including O'Wray and O'Dare, in comedy, with violence; and Mamie Holland, male impersonator.
Boots, The Chemists, 26-27, High-street.

SALISBURY.

PALACE THEATRE, LTD.—M. D., Mr. Albany Ward; R. M., Mr. P. M. Evans; Mus. D., Mr. A. G. Candler.—This week we have "The Roundabout" revue, presented by Norman Lee Productions, Ltd., and the cast includes Miss Gabrielle Gilroy and Mr. Billy Seymour.
Boots, The Chemists, 3, High-street; 29-33, Fisherton-street.
ADD GLASGOW — — — — — —
EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. Harry L. Bell; M. D., Mr. Henry Farmer. — Florrie Forde's pantomime, "Robinson Crusoe," is full of fun, sparkle, and spectacle. "Our Florrie" makes a fine Robinson, while Florence Irving proves a most capable principal girl. Reg Bolton, the leading comedian, is very funny as Biky Crusoe, and Babs Pacey is a brilliant principal dancer.

ST. HELENS.

THEATRE ROYAL AND OPERA HOUSE.—P., St. Helens Theatre, Ltd.; G. M., Mr. Harry E. Johnson; Mus. D., Mr. Ireson.—Macdonald & Young present the musical comedy, "Mary."
HIPPODROME. — P., South Lanc. Theatre Co., Ltd.; M., Mr. Mr. J. A. Pinnington.—Ike and Will Scott's pantomime, "Babes in the Wood."
Boots, The Chemists, 6-8, Ormskirk-street.

SOUTHAMPTON.

GRAND.—R. M., Mr. Arthur Weston.—Alfred Butt and Percy Hutchison's production, "Nightie Night," including Miss Rita Gibbs and Miss Kathleen Yates.
PALACE.—R. M., Mr. Harry Taylor.—Varieties by the Mirthful Jovers, in their comedy act; Foster and Nixon, in light comedy; The Hassans, French gymnasts; Keith and Joan Dingley, presenting "The Waif's Wish"; Hetty Ruby, comedienne and acrobatic dancer; Harry Stiles, the racing knut; J. C. Glass and Mamie Grant, in uncommon comedy.
THE HIPPODROME.—R. M., Mr. Mark Lorne.—Mr. Albert Chevalier in "My Old Dutch."
Boots, The Chemists, 25, Above Bar; 103, St. Mary's-street; 107, Shirley-road; 29, London-road; 155, Bevois-hill; 97, East-street.

SOUTHEND-ON-SEA.

HIPPODROME. — M. D., Mr. Chas. Gulliver; R. M., Mr. E. H. Neighbour; Mus. D., Mr. Chas. H. Meek.—Fred Karno presents "French Beans," a musical revue, including Mark Daly and Tessie Jackley.
Boots, The Chemists, 130, High-street.

SOUTHPORT.

OPERA HOUSE. — Southport Op[illegible] House and Winter Gardens Co.; A. M., A. Walker.—Macdonald and Young's C[illegible]pany are here in "The Charm Scho[illegible] The cast includes Basil Bowen, D[illegible] Littell, and Buena Bent.
PALLADIUM.—A. M., Mr. G. E. Pran[illegible]—The attraction here is "The Stockpot," very successful revue. The cast inclu[illegible] Wyllie Watson, Robert Hyme, J[illegible] Walter, and Cecilia Gold.
PAVILION THEATRE.—P., Southp[illegible] Pier Co.; A. M., Mr. P. Artingstall.—[illegible] Denville Stock Company present "[illegible] Cotton Spinner," with great success.
Boots, The Chem

FILM TRADE SHOWS.

By "THE ERA" SPECIAL REVIEWERS.

"CIRCUS JIM."—Marks 9.

Granger 6-reel Drama. Featuring Adelqui Millar and Evelyn Brent.
GENERAL DESCRIPTION.—Drama of the circus ring, with some excellent scenes, the exciting fight being well managed.
STORY.—On the death of their father, a travelling showman, Iris Belmore and her brother Billy, are engaged by a brutal circus owner, George Munro. Jim, a sharpshooter, whom Belmore had adopted, returning from America, also joins the same show, and soon falls in love with Iris, thereby incurring Munro's anger, and, as a result of his tampering with Jim's revolver, Iris is slightly wounded. Giving Munro a severe thrashing, Jim, with Billy and Iris, leave the circus, and are eventually befriended by Lady Rosemount, whom Jim had previously rescued from danger, who proposes buying Munro's circus and giving it to Jim and Iris.
ACTING.—Evelyn Brent as Iris plays with much charm and naturalness; Adelquia Millar is a manly and convincing hero; and the other members of the cast all do excellent work.
PHOTOGRAPHY.—Excellent.

"LUCKY CARSON."—Marks 9.

Vitagraph (American) 5-reel Drama. Featuring Earle Williams.
GENERAL DESCRIPTION.—Interesting production, with a wealth of incident admirably connected and produced.
STORY.—David Carson, a young sportsman who had run into a "bad patch," is rudely struck by a man of whom he asks assistance, and in self-defence Carson knocks his assailant senseless, and later, thinking him dead, changes clothes and appropriates his wallet, which contains a goodly sum of money and a passage to America. Once there his luck changes, and he quickly amasses a fortune. In later years he again meets the man he feared he had killed, and, without disclosing the fact, saves him from financial and domestic troubles—in so doing compromising himself and putting himself in the wrong with a charming girl to whom he is devoted. Eventually things right themselves, and after many thrilling episodes the story ends on his betrothal.
ACTING.—Earle Wiliams has a part exactly suited to his virile style, being supported in the competent manner associated with Vitagraph productions.
PHOTOGRAPHY.—Excellent, a fine horse race being a prominent feature.

"THE LURE OF WEALTH."—Marks 8.

Sansom Film (Controlled). American 5-reel Drama. Featuring Crane Wilbur and Mae Gaston.
GENERAL DESCRIPTION.—A story of love, intrigue, and the influence of suddenly acquired riches.
STORY.—A long-drawn-out narrative of the adverse influence of a large and unexpected bequest on the character of a young fellow from the country, who falls a victim to the first demi-mondaine who crosses his path after his inheritance has materialised. He suddenly marries this woman, notwithstanding that he is already betrothed to the village beauty, who had been his sweetheart from childhood. After much suffering and sorrow the wanderer returns to his native village, and later marries the simple girl who had waited for him through all vicissitudes.
ACTING.—Fair.
PHOTOGRAPHY.—Of average merit.

"OLD FATHER GORIOT."—Marks 9.

Ideal Film d'Art, French Production, in 5 reels, featuring M. Signoret, Silvio de Pédrili, Mme. Claude France, Monique Chrysès.
GENERAL DESCRIPTION.—Adaptation from the novel by Balzac, beautifully produced.
STORY.—Deals with an elderly tradesman, Père Goriot, who had made a fortune which he devoted to his two beautiful daughters. Now hard up, he lives in a cheap boarding house, and his ungrateful daughters, who have married well, are ashamed of him. The way in which they impose on the old man is very pathetically shown, and when news is brought that he is dying they are too indifferent to leave a dance to go and see him.
ACTING.—A very finished and impressive portrayal of Old Goriot is given by M. Signoret, and the two daughters and the other characters are all well played.
PHOTOGRAPHY.—Very good.

"EXPERIENCE."—Marks 9½.

Famous-Lasky (American) Production. 6 reels, featuring Richard Barthelmess.
GENERAL DESCRIPTION.—Cleverly directed allegorical story, with a remarkably well-chosen cast. A very lavish and artistic production.
STORY.—Leaving Love, to follow where Ambition leads, Youth makes rapid acquaintance with Pleasure, Intoxication, Temptation, who lead him to an intimate knowledge of Despair, Starvation, and Vice. He is, however, redeemed by Work, and at the finish is enabled to go back to Love, accompanied by his friend Experience.
ACTING.—As Youth, Richard Barthelmess adds another triumph to his already long list of successes. Margery Daw is Love, and other players that figure largely in the cast are Lilyan Tashman, Kate Bruce, and E. J. Ratcliffe.
PHOTOGRAPHY.—First class.

"JEANNETTE, THE ORPHAN." Marks 9½.

Gaumont (French) serial production. 12 episodes, featuring star cast.
GENERAL DESCRIPTION.—Far from being the series of disconnected incidents one usually associates with serials, this film has a strong dramatic and coherently-produced story (written by M. Louis Feuillade), some of the action of which takes place in Algiers, where the scenes were actually filmed. This gives an atmosphere of realism which high-class cinema patrons will be quick to appreciate, as they will the entire artistry which marks the whole production.
STORY.—Through the machinations of the villainous Sakounine, Jeanette is kept away from her father, who accepts as his daughter Delores, who is under the influence of Sakounine, while Jeannette is alleged to be the child of Boulot, by whom she is badly used. Thus far in the story are we taken by the first four episodes.
ACTING.—Some of the best French talent contributes to the success of this picture. The principal rôles are played by Mlles. Sandra Millowanoff, Jane Grey, and Blanche Moutel, and Messrs. Biscot, Gaston Michel, Herrmann, and Charpentier.
PHOTOGRAPHY.—Excellent.

"THE BLUE FOX."—Marks 9.

Cosmograph (American) serial production. 15 episodes, featuring Ann Little.
GENERAL DESCRIPTION.—A serial of amazing adventures and hairbreadth escapes. It is a very good specimen of its type.
STORY.—A young girl, whose English father and Indian mother have years ago been killed by Blue Fox, a Redskin chief, lives with her grandmother. One night, at a party given by the old lady, the son of Blue Fox appears, and attempts to steal a valuable blue fox skin which ornaments one of the walls. The girl's fiancé tries to wrest it from him, but the skin is ripped in two in the fight, and the Indian escapes with half. When the secret of a mine belonging to the girl is discovered to be written on the skin, every effort is made on the part of her friends and herself to get back the missing piece, and their endeavours to do so form the theme of the remaining episodes.
ACTING.—Ann Little, charming of face and manner, proves that she is also an athlete of merit, and the remainder of the cast all do well.
PHOTOGRAPHY.—Very good.

GLEANINGS FROM FILMLAND.

Guildford Picture Playhouse. z

Although this house has only been opened a month, Mr. J. Barclay Binmore, the genial manager, has achieved a record in securing the first appearance before the British public of the famous producer, Mr. Denison Clift, prior to the screening of his latest picture, "The Old Wives' Tale." Mr. Clift, who was accompanied by Miss Florence Turner, who stars in this picture, was introduced to a fortunate audience on Thursday evening. Both gave some interesting details of their respective arts. Mr. Clift laid especial stress upon the duty of producers to realise that they were making pictures not for themselves, but for audiences all over the world. Miss Turner gave fifty autographed postcards to be sold for the benefit of the local unemployment fund.

The "Kine. Year Book," 1922.

The "Kine. Year Book," 1922, published by Kinematograph Publications, Ltd., 93, Long Acre, London, W.C.2, at 5s., runs to over 500 pages, and is a complete and detailed record of the activity of the kinematograph industry in all parts of the world.

One of its most noteworthy features is the further evidence afforded of the progress made in the production of motion-picture films in Great Britain during 1921. Although their output is much smaller than that of the Americans, British producers are declared to have made at least as many outstanding films as their chief competitors and in many details—and principally in the avoidance of factory production by a concentration on quality rather than quantity—to have adopted superior methods of production.

Alphabetical lists of the films of the past and coming years, technical tables, details of the trade associations, a "Who's What" of the industry, and a complete list of kinema theatres in the British Isles are other useful features in the "Kine. Year Book."

"Oh, Lady, Lady!"

Following "Something Different," the Gaumont Company, Ltd., will next week present Bebe Daniels' second Realart picture "Oh, Lady, Lady!" adapted from the musical comedy success written by F. G. Wodehouse and Guy Bolton. "Oh, Lady, Lady!" is a comedy particularly well suited to the screen, and besides providing an excellent part for Bebe Daniels, it also gives Walter Hiers and Harrison Ford opportunity to distinguish themselves. The plot turns upon the unexpected arrival at a wedding of the bridegroom's old country sweetheart, whom he had sworn never to forget. Bebe Daniels plays the part of the old sweetheart. A very amusing feature of the picture is a clever photographic effect through which a "clever" young gentleman who has made a mess of things is made to look very small. Under the eye and invective of Bebe Daniels this young gentleman is seen on the screen shrinking to less than a third of his proper height. The picture will be shown at the New Gallery on Wednesday, Feb. 15, at 11 a.m.

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RACING TOPICS.

GOOD SPORT NORTH AND SOUTH. THE ACCEPTANCES.

In our run over the entries last week we nominated Monarch, Black Gown, Ugly Duckling, Royal Alarm, and Sangot as well handicapped and likely to accept. Happily all have done so. We feel sure that, from this little quintette, a real live champion, and the probable winner, will spring.

Monarch at this time last season was regarded as quite in the running for classic honours. He failed to touch the top note, but there is no gainsaying that the colt showed himself possessed of magnificent speed and fair stamina on more than one occasion during the past season. Black Gown stands out as a sprinter of the first water, and the fact that he successfully conceded Chi-Lo-Sa 13lbs. in the Great Eastern Railway Handicap stamps him as being quite out of the ordinary over short courses, when in the mood. Then comes the question of staying power to race the mile right out, and here we have to stretch a point, as the only occasion upon which he got a mile successfully was when beating the equally doubtful stayer Sunblaze in July, giving him 10lbs. Ugly Duckling, of course, may continue the rôle of the bogey of the piece, but we can soon dispose of him. While recognising what a danger he may be, there is no occasion to do more than wait until the day, and then, if he runs, saving on him. Anything like real faith is out of the question, but as an insurable risk he is a necessity.

The fact that Royal Alarm has accepted, in conjunction with others of Persse's, is very reassuring. Persse at the back-end of the season had the measure of nearly all the mile handicap form, and when Royal Alarm won at Manchester he was backed like a racing certainty. That means confidence, and the confidence was justified, as the colt won pretty readily. If Persse can find a better at the weights than this one he will be lucky.

Sangot perhaps is rather a venture of the extreme order, as while assuredly much more than useful, he has never yet won over a distance beyond seven furlongs and has, moreover, been confined to company considerably below the standard he will meet here. He may make a great bid, but something smaller looks more within his compass.

The National.

The Grand National acceptance is eminently satisfactory from a numbers point of view, and there is just a possibility that from the ranks of the despised a Simon Pure may arise, much as Sunloch did, to confound the critics, which can see nothing beyond the front rank. We were pretty conservative last week in confining to Gore, Whitaker and Hastings, and right away we may say that it is unlikely unless something very special turns up that we shall stray beyond these stables in our search for the winner. Quite enough trouble to find the pea in each direction, without troubling about the rest of the handicap.

HINTS FOR THE WEEK.

If weather conditions hold good we shall see some of the swell performers out at Gatwick and Hurst Park this week-end, and it will be interesting to see how Southampton comports himself, as this young champion is already whispered as the Findon sheet-anchor for National honours. The best public trial so far was that of Arravale at Sandown Park. Assuredly it was a good performance to cut My Rath down, as he did, after the latter had looked all over a winner. We must keep a very close eye upon these jumpers over the next six weeks.

At Gatwick on Wednesday the Brook Steeplechase may give a real pointer, as several National horses are in the entry. The weights here favour SOUTHAMPTON, and we expect to see him win with ease.

The Stewards' Handicap Steeplechase has a useful entry, of whom Blaenor, Good Points and Knockcroghery II. look the pick. BLAENOR is handicapped to beat Good Points on earlier running, and we shall expect to see him take the spoils.

On Thursday the Surrey Handicap Steeplechase provides MY RATH an opportunity, and he should compensate for his perhaps unlucky defeat at Sandown last week. EXPEDITIOUS will win the Moderate Steeplechase.

Hurst Park comes in on Friday, and if SOUTHAMPTON waits for the Walton Handicap Steeplechase follow him. Another likely winner on the same day is PUNT GUN in the Amateur Handicap Steeplechase.

On Saturday CAVALIER holds a sound winning chance in the Weybridge Hurdle Handicap at Hurst Park, while at Havdock Park those who were on WOOLCRAFT last week, when he had a very unlucky fall at Manchester, should give him another chance in the Newton Handicap Steeplechase.

At Birmingham on Monday the Stayers' Handicap Steeplechase lies between MY RATH and Toyboat, and they are fancied as placed.

On Tuesday, if unpenalised, CAVALIER holds a sound chance of winning the Yardley Handicap Hurdle Race.

"THE SIGN ON THE DOOR."

AT THE ALHAMBRA.

The film version of "The Sign on the Door" was given at the Alhambra on Monday. As our readers are aware, the play of that name is still drawing crowded houses to the Playhouse Theatre, and this is the first occasion, as far as London is concerned, that a photoplay and stage version of a drama have run concurrently, an interesting study and comparison of the technique of the stage and screen treatment of the same subject thus being available.

The plot deals with the attempt of Mrs. "Lofe" Regan to take upon herself the onus of murdering Frank Devereaux, in order to shield her husband, who had been guilty of this crime. The play is full of tense and powerful situations, culminating in a final and thrilling dramatic scene which precedes the happy ending. Miss Norma Talmadge enacts the part of Mrs. Regan, and achieves a remarkable triumph. Acting in the beginning with fine restraint, she plays the great scene towards the end for all it is worth. Miss Talmadge is supported by a competent cast, including Charles Richman and Lew Cody.

"The Sign on the Door" was preceded by a two-reel comedy entitled "Beauty and the Beast." In this clever and amusing trifle Mr. Guy Newall takes the part of the Beast, whilst Beauty is enacted by Miss Ivy Duke. Both these screen favourites give a delightful exhibition of farcical acting. The humorous sub-titling is a commendable feature of an ingenious and dexterous film.

ENTERTAINMENT FINANCE.

THE ENTERTAINMENT TAX.

Gulliver's Travails.

Every bank chairman in the recent most instructive speeches that they have made has pointed out in clear and unmistakable language how necessary it is that not only should the Government economise, but also they have emphasised the harmful effect of the excessive burden of taxation from which the business community is suffering.

If one accepts the view that these anticipations regarding a reduction of taxation, coupled with a reduction in expenditure, are likely to be fulfilled, then taking into consideration other hopeful symptoms, I believe that slow improvement can still be looked for in all directions.

Metropolitan Meeting.

I dealt last week with the report of the Metropolitan Theatre of Varieties and the London Theatre of Varieties. The annual meeting of the former took place at the London Pavilion on Friday last, and the chairman (Mr. Walter Payne) had some very interesting things to say. He disagreed with the mischievous assertion that "variety" was decaying or dying, having been killed by revue. In his opinion the variety theatres, where for a large part of the year a music hall programme is given, can, considering the times, secure public patronage enough to satisfy managers, and shareholders would receive modest—not large—dividends, were it not that the box-office is relieved of 25 per cent. of its gross receipts by the Exchequer. "I would like to discover an industry—music hall or any other—that did not show signs of financial decay under such a strain," he observed, and he pointed out the fallacy of the common belief that the public paid the tax and was the only sufferer.

With regard to combating the present situation, he stated that M.T.V. expenditure, including the staffs, had been cut down to a very low point. They would prefer to have orchestras and stage-lighting staff larger by 50 per cent., to renew scenery, to improve their theatres for the comfort and enjoyment of the public, to restore the number of turns appearing to nine or ten as against eight, to engage the biggest touring revues and the first-class theatrical touring companies, but, knowing the spending power of the public, they were unable to conduct the business as they wished, or to readjust prices of admission. Instead, he indicated, they would be forced to adopt a close-fisted, cheese-paring, hand-to-mouth policy, or, as an alternative, close the theatres. The latter contingency he regarded as more than probable in many instances. Financial reserves, like patience, are not inexhaustible, and little blame can attach to those responsible if in a few months' time, as an alternative to borrowing to pay losses, many theatres close down until the Entertainment Tax is repealed. The one ray of hope in this direction which he revealed to the shareholders was the formation of an Entertainment Tax Abolition Joint Committee, representing the West End theatres, practically all the variety and kinema theatres in England and Scotland, as well as the four trade unions concerned, a deputation from which the Chancellor of the Exchequer had consented to receive.

The L.T.V. and the V.A.F.

Arising out of the foreshadowing of a probable closing down of some variety halls, the details of Mr. Charles Gulliver's offer to the V.A.F. are interesting, as they indicate the direction in which such closure may possibly be applied. The proposition practically resolves itself into an offer of the halls concerned at a rental price of half the amount it would cost to keep them closed. The scheme appears to be equitable, for both sides stand to benefit if public support of entertainment enterprises revives. However, the dead'ock lies in the risk that trade may become even worse, when losses, and not profits, would have to be divided. The constitution of the V.A.F. does not entitle the executive to take this risk with the funds of its members, so the offer has necessarily been turned down. Having regard to the big profits made during the war boom, I should say that "Gulliver's Travails" in any event will be far more easily borne than those of the struggling variety artist who has no nest egg and sees nothing but unemployment ahead. There is room for even greater concessions than Mr. Gulliver's offer contains.

I am not merely beating the drum on the artist's behalf, for I consider shareholders are bound to suffer very considerably if these houses are shut: for the public having done without them for a few months is very liable to make up its mind that it can do without them altogether. Penny wise and pound foolish, in my opinion, is not the proper policy to pursue at an abnormal time like the present. Keep as much of the public as possible, or there will be nothing to build upon when the inevitable trade revival arrives.

BARTHOLOMEW LANE.

NEW COMPANIES REGISTERED.

PENDLETON SCALA, LIMITED.—Regd., Jan. 27. The Scala, Ford-lane, Pendleton, Lancaster.—To acquire the leasehold building and premises known as The Scala, Ford-lane, Pendleton, Manchester, and carry on the business of cinematograph-house and theatre proprietors and managers. Min. sub.: 33 1/3. Capital: £18,000 in 18,000 ordy. shares of £1 each. Directors: F. W. Astbury, M.P., Newlands, Prestwich; J. F. Emery, Belgrade House, 9a, Fitzwarren-street, Pendleton; H. Wood, Glenlyn, South-drive, St. Annes-on-the-Sea; W. Wilkinson, 5, Nursery-street, Pendleton; J. Miller, 6, Sandy-grove, Eccles Old-road, Pendleton; E. Barnes, 74, Bolton-road, Pendleton.

PICTURE HOUSE (ILKLEY), LIMITED.—Regd. Jan. 27. 13, Back-grove, Ilkley.—To construct picture theatres, music hall and places of entertainment, and carry on the business of theatre and music hall proprietors, and managers. Capital: £3,000 in 1,000 £7 per cent. cum. pref. shares of £1 each, and 2,000 ordy. shares of £1 each. Directors: W. H. Croft, 34, Keighley-road, Bradford; A. Croft, 13, Back-grove, Ilkley (managing director).

VENDING MACHINES, LIMITED.—Regd. Jan. 28. 33, Chancery-lane, W.C.2.—To manufacture, or deal in automatic machines for use in cinemas, theatres, and elsewhere. Capital: £1,650 in 100 pref. shares of £1 each, 1,500 pref. ordy. shares of £1 each, and 1,000 def. ordy. shares of 1s. each. Directors: G. C. Scott, 33, Chancery-lane, W.C.2.; A. F. Gain; E. Fairweather, 18, Englewood-road, Clapham Common, S.W.

BRECON ENTERTAINMENTS COMPANY, LIMITED.—Regd. Jan. 30. 1, The Bulwark, Brecon.—To carry on at Brecon and elsewhere the business of proprietors and managers of electric and cinematograph theatres, etc. Capital: £2,000 in 2,000 shares of £1 each. Directors: M. E. Wise, 34, High-street, Brecon; J. Clark, 13, High-street, Brecon; B. C. Woods, The Bulwark, Brecon; A. Jolly, Fronwen-terrace, Brecon; W. J. Price, The Bulwark, Brecon.

CINEMA PROPRIETORS' AND MANAGERS' ASSOCIATION OF LANCASHIRE, CHESHIRE, NORTH WALES, AND THE ISLE OF MAN, LIMITED.—Regd. Jan. 31.—To establish an association in the United Kingom and the Isle of Man for the protection and advancement of picture house proprietors and film exhibitors generally. Every member to contribute a sum not exceeding 1s. if necessary. A. H. Diggle, 64, Carr-street, Macclesfield; J. Harrison, Elmfield House, Levenshulme; A. McLeod Loader, 141, Brompton-street, Oldham; A. Wilkinson, 11, Brick-road, Blackpool; G. B. Row, 6, Sefton-road, Bolton; T. Else, 50, Gorton-street, Blackpool; C. Seymour, Green Bank, Gatley-road, Cheadle; W. L. Knight, 6, North Cliff-street, Preston. z

ALEMBIC, LIMITED.—Regd. Feb. 1. 26, Shaftesbury-avenue, W.1.—To carry on the business of theatre, opera house, music hall and cinematograph proprietors. Capital: £6,550 in 6,000 8 per cent. pref. shares of £1 each, and 11,000 ordy. shares of 1s. each. Directors: Marian Bower, 77, Park-mansions, Knightsbridge, S.W., and St. Margarets-house, Bury St. Edmunds (chairman); J. Bower, The Croft, Somerford, Keynes; A. L. Ellis, 26, Shaftesbury-avenue, W.1; J. C. Steed, Long Melford, Suffolk.

SAVOY (CLEVELEYS), LIMITED.—Regd. Feb. 2. Savoy Buildings, Victoria-road, Cleveleys, Lancaster.—To acquire and carry on the business of café and cinema proprietors. Capital: £15,000 in 8,500 pref. shares of £1 each, and 6,500 ordy. shares of £1 each. Directors: F. Burton, "Glympton," Cumberland-avenue, Blackpool; Mrs. Florence Burton, "Glympton," Cumberland-avenue, Blackpool.

PRINCE FANCYFREE.

And Cranky, the King of Killjoys.

At St. Alban's Hall, North Finchley, an original topical musical extravaganza, embodying a rather good and original idea, was produced last week. A country groaning under the petty tyrannies of a crowd of cranks and faddists at length is set free by a revolution. Cranky, the usurping monarch, is slain, and Prince Fancyfree is proclaimed King. Miss M. Vincent made a charming Prince Fancyfree and Miss J. Prundell a delightful Arabella. Miss M. Chapman as Susan Stopperton and Mr. C. O'Connor as Chanky the King of Killjoys were both very droll in their respective styles. There was some pretty dancing, for which, we believe, Miss Cleaver was responsible, and the nomenclature of some of the scenes depicted, as well as the scenes themselves, showed a fund of fancifulness. These included "The Land of Nothing and Nobody," and the grand transformation scene, "The Land of Roses by the Silver Sea," whilst the woodland haunt of the fairies was a pretty song and dance scene.

DEATH OF MR. WILL WEST.

Mr. Will West, the actor, who died on Sunday, at his London residence, at the age of 52, was popular both with London and provincial audiences, and was also well known in America. He appeared some months ago in London in Sir Gerald Du Maurier's "London Pride." Two of his best remembered performances were as Matey the butler in "Dear Brutus," and The Man fra' Sheffield in the late Sir John Hare's revival of "A Pair of Spectacles" at Wyndham's Theatre. He had also appeared in revue at the Palace. Latterly he had been doing film work.

Congratulations to Mr. A. E. Vaughan, the manager of the Bath Vaudeville Picture House, who was recently married to Mrs. Edwin Ward, of Bath.

Glad to be Home.

Miss Alma Taylor, who has just arrived back in London after three months' absence in Canada and U.S.A., speaks highly of the hospitality extended on all sides to her and to Cecil M. Hepworth. Although her experiences have been unforgettable, Miss Taylor confesses that, much as she admires America and the Americans, she is glad to be home.

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Mr. ARTHUR VALENTINE (President of the Northampton Grocers' Association) says in an article which appeared in the "Grocer," dated September 17th, 1921:—
"Get out of the rut; don't keep flogging a dead horse. If there is a demand in your locality for a Café and you have the accommodation, open one. It pays. If you already have a Café instal a Soda Fountain, make a speciality of American Iced Dishes, Peach Melbas, Banana Split and Pineapple Flip."
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In cases of PILES and FISTULA the combination forms an amazingly successful treatment.

Headache, Wind and Palpitation.
Pale with Anæmia, Wasted and Weak. Sound Health Restored by Dr. Cassell's Tablets.

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Mrs. W. Burgess, of West Street, Alford, Lincs., says:—
"It was following an attack of pleurisy that I began to feel pain and flatulence after food. The pleurisy left me very weak, thin and anæmic; I hadn't strength to do anything, and I lost two stone in weight altogether. The pain was always at my chest and between my shoulders, too. My heart would palpitate violently at times and set me trembling from head to foot. I was terribly troubled with headache, and I never had a proper night's rest for the wind and the pain. Often during the day this wind would gather round my heart and set it fluttering till I felt like fainting.
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Sold by Chemists in all parts of the world.
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ON THE ROAD.

PLAYS.

AFGAR (BLUE).—Feb. 6, Coventry; 13, Empire, Middlesbrough.
ALADDIN (ARNOLD). — Feb. 6, T.R., Blyth.
ALADDIN (COLLINS).—Feb. 6, Theatre, Paisley.
* ALLINGTON CHARSLEY OPERA CO.—Feb. 6, Hippo., Stockton.
* ARCADIANS, THE (NORTH). — Feb. 13, T.R., York.
* ARMITAGE AND LEIGH REP. CO.—Feb. 6, O.H., Scarborough.
BABES IN THE WOOD (MEARS).—Feb. 6, Grand, Walsall; 13, Grand, Walsall.
* BABES IN THE WOOD (VENTOM SWIFT).—Feb. 6, T.R., Worcester; 13, New, Mountain Ash.
* BABY MINE.—Feb. 6, Hippo., Boscombe.
* BAYNTON (HENRY) SHAKESPEAREAN CO.—Feb. 6, Court, Wigan; 13, Court, Wigan.
* BE CAREFUL, BABY. — Feb. 6, Palace, Watford.
BEAUTY AND THE BEAST (BERT GRAPHO).—Feb. 6, Hippo., Chesterfield.
* BETTY (MACDONALD AND YOUNG). —Feb. 6, Royalty, Chester; 13, Court, Warrington.
* BLUE LAGOON (T. C. WRAY).—Feb. 6, P.O.W., Grimsby; 13, Empire, Gateshead.
* BO-PEEP (CARLTON FREDERICKS). —Feb. 13, Jubilee Hall, Weymouth.
BRITISH NATIONAL OPERA CO.—Feb. 6, Alhambra, Bradford.
* BROWN SUGAR (LION, WALLS AND HENSON).—Feb. 6, New, Cambridge; 13, O.H., Coventry.
* BROWN SUGAR (MAINWARING DUNSTAN).—Feb. 6, T.R., Inverness; 13, O.H., Perth.
* BULL-DOG DRUMMOND. — Feb. 6, Royal, Portsmouth; 13, Empire, Kingston.
BURGLARY.—Feb. 6, Palladium, Llandudno.
* CARL ROSA OPERA CO. — Feb. 6, Dundee; 13, Glasgow.
* CARL ROSA OPERA CO. — Feb. 6, Nottingham; 13, Preston.
* CARL ROSA OPERA CO. — Feb. 6, Stockport; 13, Leigh.
* CARL ROSA OPERA CO. — Feb. 6, Public Hall, Briton Ferry; 13, Hereford.
* CATCH OF THE SEASON.—Feb. 6, T.R., Exeter.
* CHARLEY'S AUNT.—Feb. 6, King's, Hammersmith; 13, Wimbledon Theatre, S.W.
* CHARM SCHOOL (MACDONALD AND YOUNG).—Feb. 6, O.H., Southport; 13, T.R., Bath.
CINDERELLA (FRANKS).—Feb. 6, Empire, South Shields.
* CINDERELLA (JAZON AND MONTGOMERY).—Feb. 6, Metropole, Manchester.
CINDERELLA MAN (BENEDICT).—Feb. 13, Grand, Blackpool.
* DADDY LONG-LEGS (MACDONALD AND YOUNG).—Feb. 6, Grand, Mansfield; 13, Palace, Newark.
D'ALBERT (FRED) AND CO.—Feb. 6, Electric T., Barking.
DEANE (HAMILTON) CO.—Feb. 6, T.R., Rochdale; 13, T.R., Lincoln.
* DENVILLE REP. CO. (ALFRED).—Feb. 6, Arcadia, Colwyn Bay; 13, Arcadia, Colwyn Bay.
DICK WHITTINGTON (BISHOP).—Feb. 6, Hippo., Preston.
DICK WHITTINGTON (COOKE).—Feb. 6, County, St. Albans; 13, Theatre, Paisley.
DICK WHITTINGTON (CHARM).—Feb. 6, Hippo., Hamilton.
* DORELL (W. L.).—Feb. 6, Town Hall, Ennis; 13, T.H., Galway. (3). T.H., Sligo.
* DOLLAR PRINCESS, THE.—Feb. 6, T.R., Halifax; 13, T.R., Bury.
DORAN (CHARLES) SHAKESPEAREAN CO.—Feb. 6, West Pier, Brighton; 13, Borough, Stratford.
* DOYLY CARTE OPERA CO.—Feb. 6, Vic. O.H., Burnley; 13, Her Majesty's, Carlisle.
FAIR AND WARMER (WYN WEAVER). —Feb. 6, T.R., Hyde; 13, Shakespeare, Liverpool.
* FORBES-ROBERTSON (FRANK) CO. —Feb. 6, Lyceum, Ipswich; 13, T.R., Norwich.
* GABRIELLE.—Feb. 6, Lyceum, Sheffield; 13, Court, Liverpool.
*GARDEN OF ALLAH — Feb. 6, T.R., Bury; 13, T.R., Halifax.
* GIPSY PRINCESS (IMESON).—Feb. 6, T.R., Guildford; 13, Grand, Southampton.
* GIPSY PRINCESS (MACDONALD AND YOUNG).—Feb. 6, Palace, Nelson; 13, T.R., Ashton-under-Lyne.
* GIPSY PRINCESS, THE. — Feb. 6, Prince's, Manchester; 13, Prince's, Manchester.
GOLDEN MOTH, THE. — Feb. 6, His Majesty's, Aberdeen; 13, T.R., Newcastle-on-Tyne.
* GREET (BEN) AND CO. — Feb. 6, County, Reading.
* HILDA MITCHELSON (R.) REPERTORY CO.—Feb. 6, T.R., Leicester; 13, T.R., Leicester.
HINTON (ARTHUR) REP. CO.—Feb. 6, Met., Glasgow.
HIS LITTLE WIDOW.—Feb. 13, Hippo., Southend.
* HUMPTY-DUMPTY (DE LACY).—Feb. 6, King's, Manchester.
* HUNKY DORY.—Feb. 13, T.R., Edinburgh.
* IRENE (MACDONALD & YOUNG'S NORTH CO.).—Feb. 6, Hippo., Darlington.
* IRENE (MACDONALD & YOUNG'S SOUTH CO.).—Feb. 6, Pavilion, Ayr; 13, T.R., Coatbridge.
IRISH MAID, AN.—Feb. 6, Grand, Blackpool.
JACK AND JILL (HART). — Feb. 6, Crown, Eccles.
JACK AND JILL (HENRY LEES). — Feb. 6, Court, Warrington; 13, T.R., Darlington.
* JACK AND THE BEANSTALK (JAZON AND MONTGOMERY).—Feb. 6, Hippo., Nottingham.
* KIKI.—Feb. 6, Palace, Gloucester.
* KISSING-TIME. — Feb. 6, H.M., Carlisle.
* KNAVE OF DIAMONDS (DANIEL MAYER & CO.).—Feb. 6, Pleas. G., Folkestone; 13, T.R., Torquay.
* KNAVE OF DIAMONDS (HOWARD & CHATTELL).—Feb. 6, T.R., Macclesfield; 13, Crewe.
* KNAVE OF DIAMONDS (VIOLET VANBRUGH).—Feb. 6, Grand, Wolverhampton; 13, O.H., Leicester.
* (K)NIGHT OF THE GARTER.—Feb. 13, Palace, Salisbury.
* LADY OF THE ROSE. — Feb. 6, Lyceum, Edinburgh; 13, Lyceum, Edinburgh.
* LITTLE DUTCH GIRL (HUTCHISON).—Feb. 6, T.R., Barnsley; 13, T.R., Huddersfield.
LITTLE MISS MUFFET (HENRY LEES).—Feb. 6, O.H., Wakefield; 13, Hippo., Wigan.
* MAID OF THE MOUNTAINS (MACDONALD & YOUNG). — Feb. 6, R., Torquay; 13, T.R., Exeter.
* MARY (BUTT).—Feb. 6, King's, Glasgow; 13, King's, Glasgow.
* MARY (MACDONALD & YOUNG). — Feb. 6, T.R., St. Helens; 13, O.H., Southport.
MOTHER GOOSE (FRED COLLINS).—Feb. 6, T.R., Aston, Birmingham.
* MOTHER GOOSE (VENTOM SWIFT). Feb. 6, Palace, Newcastle.
MOTHER GOOSE (WAGNER).—Feb. 6, Queen's Park, Manchester; 13, Grand, Halifax.
* MY OLD DUTCH (CHEVALIER). — Feb. 6, Hippo., Southampton; 13, T.R., Chatham.
* NAUGHTY WIFE (MACDONALD & YOUNG).—Feb. 6, T.R., Bolton; 13, T.R., Rochdale.
* NEILSON (H. V.) SHAKESPEAREAN CO.—Feb. 13, Palace, Gloucester.
* NIGHT OUT, A (T. C. WRAY). Feb. 6, O.H., Dunfermline; 13, O.H., Kirkcaldy.
* NIGHTIE-NIGHT. — Feb. 6, Grand, Southampton; 13, T.R., Bournemouth.
* NOTHING BUT THE TRUTH (MACDONALD & YOUNG).—Feb. 6, T.R., Sunderland; 13, T.R., South Shields.
OLE KING COLE (HENRY LEES).—Feb. 6, Hippo., Greenock; 13, Olympia, Glasgow.
* O'MARA OPERA CO.—Feb. 6, Liverpool.
* PADDY THE NEXT BEST THING (RED).—Feb. 6, Perth T., Perth; 13, O.H., Dunfermline.
* PEG O' MY HEART (MACDONALD & YOUNG).—Feb. 6, T.R., Bath; 13, New, Cardiff.
PRIEST AND THE SINNER.—Feb. 13, Lyceum, Ipswich.
PUSS IN BOOTS.—Feb. 13, Empire, Gateshead.
QUEEN MOTHER.—Feb. 6, T.R., Stratford; 13, T.R., Peterborough.
RED RIDING HOOD (BRENNAN).—Feb. 6, Hippo., Bolton.
RED RIDING HOOD (WATSON).—Feb. 6, Palladium, Llandudno.
RIDDING OPERA CO.—Feb. 6, Reid Hall, Forfar, N.B.; 13, Grand, Falkirk.
* ROMANCE.—Feb. 6, T.R., Merthyr; 13, P.O.W., Grimsby.
* ROYAL DIVORCE, A.—Feb. 6, Grand, Halifax; 13, Metropole, Bootle.
* SAPPY MATCH, A (COURTNEIDGE).—Feb. 6, Gaiety, Dublin; 13, O.H., Belfast.
* SALLY (GROSSMITH & MALONE).—Feb. 6, Grand, Oldham; 13, T.R., Nottingham.
* SEVEN DAYS' LEAVE.—Feb. 6, Palace, Manchester; 13, Palace, Dorchester.
SIGN OF THE CROSS.—Feb. 6, New, Port Talbot; 13, Mot., Abertillery.
* SILVER KING.—Feb. 6, Artillery, Woolwich; 13, T.R., Dewsbury.
* SINBAD THE SAILOR (CARLTON FREDERICKS).—Feb. 6, Palace, Salisbury; 13, Palace, Trowbridge (3). Palace, Yeovil (3).
SINBAD THE SAILOR (KEIR).—Feb. 6, T.R., Peterborough.
SINBAD THE SAILOR (LE CREN). — Feb. 6, Pavilion, Liverpool.
SLEEPING BEAUTY (LEVY).—Feb. 6, O.H., Dudley.
* SOUTHERN MAID, THE. — Feb. 6, O.H., Burton-on-Trent; 13, T.R., Southport.
SPECKLED BAND, THE.—Feb. 13, West Pier, Brighton.
* SYBIL.—Feb. 6, Empire, Preston; 13, Grand, Hull.
THANK YOU, PHILLIPS.—Feb. 13, Ramsgate.
* TO-NIGHT'S THE NIGHT.—Feb. 6, Grand, Croydon; 13, T.R., Guildford.
TRUMP CARD, THE. — Feb. 13, Pleasure Gdns., Folkestone.
UNCLE NED.—Feb. 6, O.H., Blackpool.
* UP IN MABEL'S ROOM.—Jan. 13, T.R., Sheffield.
* WEEK END, A (W. W. ELLIS NO. 1 CO.).—Feb. 6, Alex., Stoke Newington; 13, T.R., Aldershot.
* WRONG NUMBER.—Feb. 6, Lyceum, Newport; 13, Grand, Swansea.

REVUES.

BARE-BACKS.—Feb. 6, T.R., Wolverhampton.
COCKTAILS.—Feb. 6, Pavilion, Leicester.
COME ON, STEVE.—Feb. 6, Hippo., Liverpool; 13, Hippo., Newcastle.
* DREAM GIRL, THE.—Feb. 6, Empire, Middlesbrough.
* FRENCH BEANS. — Feb. 6, Hippo., Southend.
GOAL.—Feb. 6, T.R., Smethwick.
HELLO! BLACKPOOL.—Feb. 6, Hip., Mexborough.
* HULLO! AMERICA.—Feb. 6, Grand, Luton.
* JACK OF ALL TRADES.—Feb. 6, Olympia, Shoreditch.
JINGLES. — Feb. 6, Palace, Camberwell; 13, Empire, Sunderland.
* LEAGUE OF NOTIONS. — Feb. 13, Palace, Tottenham.
LIZZIE.—Feb. 6, Hippo., Dover; 13, Eastbourne.
LONDON TO BAGHDAD.—Feb. 6, Palace, Reading.
LUCKY LIZA.—Feb. 6, Hippo., Burslem.
* ME AND MY GAL.—Feb. 6, Grand, Clapham.
MR. TOWER OF LONDON.—Feb. 6, Pavilion, Glasgow; 13, York.
* MUMMING BIRDS.—Feb. 6, Empress, Brixton.
OH, I!—Feb. 6, T.R., Darlington; 13, Hip., Chesterfield.
OH, LAUGH.—Feb. 6, Hippo., Wolverhampton.
PATCHES.—Feb. 6, Hippo., Leeds.
PEARLS.—Feb. 6, T.R., Peterborough; 13, Grand, Mansfield.
* PINS AND NEEDLES.—Feb. 6, Hippo., Newcastle.
ROCKETS. — Feb. 6, Empire, Edinburgh; 13, Empire, Edinburgh.
ROUNDABOUT, THE.—Feb. 6, Palace, Salisbury; 13, Empire, Chatham.
* SAMMY IN SOCIETY.—Feb. 6, Osborne, Manchester.
* SCARLET RUNNERS.—Feb. 6, Hippo., Ipswich.
* SCRAPBOOK, THE.—Feb. 6, Hippo., Sheffield; 13, Hippo., Sheffield.
SHIP AHOY!—Feb. 6, T.R., Yarmouth.
SPANGLES. — Feb. 6, Empire, Newcastle; 13, Empire, Glasgow.
SPARKLER.—Feb. 13, Hippo., Boscombe.
SPARKLETS (CURRIES'S CO.).—Feb. 20, Hippo., Hamilton.
SPLASH ME.—Feb. 6, Empire, Edmonton.
* SPRINTERS OF 1922.—Feb. 6, Palace, Salford; 13, Grand, Hanley.
SWEET FANNY ADAMS.—Feb. 6, T.R., Canterbury.
TAKE A REST.—Feb. 13, Hippo., Hamilton.
THERE YOU ARE, THEN. — Feb. 6, Palace, Bradford.
WEDDING BELL(E)S.—Feb. 6, Palace, Bath; 13, Empire, Penge.
WHAT A LIFE.—Feb. 6, Grand, West Hartlepool; 13, Palace, Durham.
WHAT A NIGHT!—Feb. 6, Empire, Burnley; 13, Hippo., Wolverhampton.
WHAT NEXT?—Feb. 6, Hip., Eastbourne; 13, Hip., Norwich.
* WHIRLIGIG, THE (NO. 1).—Feb. 6, New, Castleford; 13, Emp., Edmonton.
* 1922 REVUE.—Feb. 6, Empire, Stratford; 13, Empire, Swansea.

* **Members of the Association of Touring Managers.**

Mr Will L. Clement, the popular acting-manager at the Leicester Theatre Royal, who was taken ill a short time ago, is progressing favourably.

Miss Rona Ray, who is playing principal girl for the third year at the Kennington Theatre in Arthur Rigby's pantomime "Red Riding Hood," is booked by Mr. Morgan, the proprietor, to play principal girl, Cinderella, in his 1922-23 production.

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Of the new episodes "The Kiss" (by Mr. Ronald Jeans) is a most amusing affair in which Miss Gerard, as the wife, discovers first her lover (with whom she is about to elope) and then her husband comforting the charming maid, Mary (Miss Gertrude Lawrence), who has just been given a month's notice. "Ratepayers" (by Mr. Ronald Jeans and Mr. K. Duffield) is an amusing prophecy of the state of things to which earls and stockbrokers may be reduced by taxation. There is also a well-written duet entitled "Dirty Work," in which Mr. Jack Buchanan and Mr. Guy Grahame excelled as a couple of Grand Guignol murderers. Miss Gertrude Lawrence's occasional lapses into low comedy are as clever as ever, and she is particularly amusing in the "Income Tax" song, in which she is now assisted by Mr. Douglas Furber and Mr. Guy Grahame. Mr. Furber has some new and very funny patter as a perfect lady of the "Mrs. May" type, and Mr. Frederick Ross, who makes distinguished appearances throughout the show, is still at his best in his impersonation of Mr. Balieff. The Trix Sisters continue to be outstanding successes in the show, and some entertaining work is provided by Mr. Marcel de Haes, Miss Doris Llewellyn, Mr. Holdsworth Miller, Miss Sybil Wise and Mr. James Gray.

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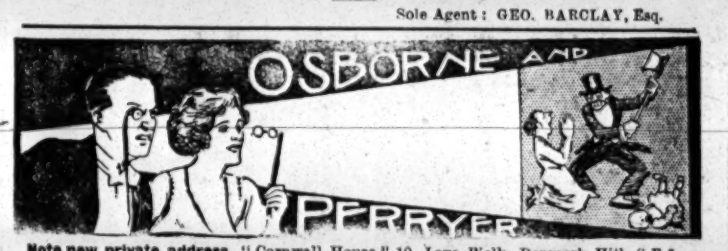

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Playing lead in "Oh! Laugh."

Wait till I see him! I have something to to tell him about his proteges.

BILLY CARYLL

Starring in "Oh! Laugh."

It was good to have that week in Town last week, and we enjoyed the Busman's holiday. I notice the "Evening News" are giving Tenners for Smiles. Wish I was in Town this week, I have got something to laugh at! Will tell you all about it next week. A fish week at Grimsby next week, will make us very thirsty for the Hull week following. Anyhow it's usually wet there! Regards to Maurice, the little Meccano comedian!

MAUD HUGHES

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ARTISTS' DEPARTMENT: Negotiations—A. D. DAVIS,
Dates—LLEWELLYN JOHNS,
Address all communications to the Managing Director.

CALLS FOR FEBRUARY 13, 1922.

THE LONDON COLISEUM.

Rehearsal at 10 a.m. for:—
G. P. Huntley and Co., Beatrice and Babs, The Jovers, Miss Mabel Mann, Alphonse Berg, Bel-Air Trio, The Airos, Gladys Ashton, Dudley Dale, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)

Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for:—
Milton Brothers, Benedetti Brothers, Chung Wu, Marjorie Fulton, Osborne and Perryer, Fayre Four, Bioscope.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for:—
Company as booked.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for:—
Company as booked.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for:—
Cole and Robbins, Emilie Hayes, Charteris and Dickson, Tzserwoulith Troupe, Christopher and Columbus, Olive Fox, Clarkson Rose, Bioscope.

CHATHAM EMPIRE.
Rehearsal at 2 p.m. for:—
Company as booked.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for:—
Val Vett, Cohan and Dorothy, Bichette, Chris Richards, Kenna Brothers, Marie Lawton, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

THE LEICESTER PALACE.
Rehearsal at 12 noon for:—
Victor Andre, Martyn and Florence, Chas. Erard, Lole and "Her," Alice Craven, Grogie, Bioscope.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
Felice Lyne, Jack Stocks, Rich Hayes, Bioscope
(Matinees Monday and Tuesday)

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for:—
Company as booked.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.

Cinema Season.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

USELESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Calls for Monday, Feb. 13th, 1922.

LONDON PAVILION.
C. B. Cochran's production
"Fun of the Fayre."

OXFORD.

METROPOLITAN.
Rehearsal at 12.15.
Hart & O'Brian. Southwood & Lady.
Alex Mee and Co. in
"At Ten o'clock To morrow."
Anna Hana. Five McLeods.
Gerbola Trio. Helena Millais, etc.

CHELSEA PALACE.
Rehearsal at 12
Jack Cromo presents
"Go As You Please."

SOUTH LONDON.
Rehearsal at 12.
The Five Jocks Medini Trio.
Dan Bros. and Sherry. Zona and Milroy.
Fusco. Nina and Nora.
Eileen and Marjorie, etc.

WALTHAMSTOW PALACE.
Rehearsal at 1.
T. E. Dunville. Carlotta Mossetti.
Four Famous Julians Wilfred Durnand.
Hal Bryan. Mabel Costello.
Billy Housini. Cecil and Ian Law.

EUSTON.
Rehearsal at 12.
Thea Productions presents
"Memories of Scotland."
Moor and Roby
Tom and Marie Motramo,
The Megan Bros Molly Drew.
Rich Taylor. Dale and Williams, etc.

EAST HAM.
Rehearsal at 12.
Variety Company as Booked.

TOTTENHAM.
Rehearsal at 12.
Foster's Productions, Ltd., present
"League of Notions."

BRIXTON EMPRESS.
Rehearsal at 12
Hayden and Nevard.
Raie and Rosie Waters. G H Carlisle
Teddy Eiben. O'Brien and Lady.
Les Classiques, Bros. Geddes, etc.

WATFORD PALACE.
Rehearsal at 1.
F. H. Fowler presents
"Rose Petals."

These Calls are communicated by the Management for the information of Artists, without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

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OUR PORTRAIT GALLERY.

Our subjects this week are May Moore Duprez, the Jolly Dutch Girl, and Reg Wentworth, the popular light comedian. Miss Duprez has quite a batch of Feldman songs on show just now and scores effectively with all of them. In Aberdeen the other week she was immensely popular in "A Night of Kisses," "I Want a Boy," and "Tartan Ball." Mr. Wentworth's pantomime record this year is of a high order, and he attributes his success in a large measure to the excellence of his songs, "Mammy's Arms" and "Ta Ta," both of which have brought him unstinted applause on tour At Guildford, where both of these songs had been featured in five touring pantomimes, Mr. Wentworth followed on and never missed an encore! A tribute to performer and songs alike.

FOOTLIGHT FACTS.

"Some" Praise!

"Both 'Mammy's Arms' and ''Twas An Old-fashioned Love Song'" are meeting with great success here (Swansea), as they always do wherever we sing them. It often happens—and this suggests that a Feldman song has much more than a passing interest—that we are asked to sing such old favourites as 'Mammy o' Mine' and 'Down in Virginia.'"—Hatherley Clarke, for the Gresham Singers. We much appreciate Mr. Clarke's letter, with which, we feel certain, performers generally will heartily agree.

Photo by Fielding.

MAY MOORE DUPREZ.

Millie's Mark.

Writing of "Mammy's Arms" reminds us that Millie Jillson finds this dainty number very much to her liking. At the Bedford where we heard her the other week, Miss Jillson created great enthusiasm with the song.

A Clever Couple.

Press notices and private reports combine in complimenting Lydia and Cath, whose fine work in "Amazon" has been highly appreciated round Lancashire way.

The Right Type.

Another number attracting a deal of appreciative attention is "I'm Mighty Lucky, 'Cos I Come from Kentucky." This song is built on natural lines—no striving after impossible effects, syncopated or otherwise. Esta Stella is one of its admirers, and her stylish handling of it proves irresistible.

Everybody's Favourite.

"It's a terrific number. I worked it here all last week, and all Newcastle—young, old, and middle-aged—are whistling it with cheery abandon." This is an extract from Jack Bennett's letter, and refers to "Molly on a Trolley." J. B. is featuring "Old Pal" also, and finding it in high favour.

Welsh Wisdom.

The Royal Welsh Choir (under the capable direction of Mr. J. Davison) were at Brighton the other week, and had a most enthusiastic reception, their wonderful concerted singing of "Amazon" and "Mississippi" bringing vociferous applause. They have chosen the right numbers.

FOOTLIGHT FACTS.

Another Compliment

Dowler and Woods, who will in future be known as the Dowler Duo, compliment us on prompt attention to their musical requirements and remark in passing that "You will be Calling Me" is an immediate success as rendered by Dinkie Dowler.

In Song and Story.

Regan and Rosie, the versatile couple who figure in song, story and dance, have made up their minds that "Mammy's Arms" will suit them down to the ground. Good!

Dainty.

"As dainty a number as ever was penned" is Bert Laurey's opinion of "Smilin' Through." Bert is giving it artistic treatment.

Bunch of Compliments.

All in a bunch come compliments regarding "Old Pal," from Ernico Amanoi (the famous tenor of the Australian Entertainers), Scott Argyle (now en route for South Africa), Calland and Hooper, Jack Cock (Chelsea's international centre forward), and The Five Jocks. "Old Pal" is certainly getting round a bit.

Londonderry Likes It.

Max Garmand, wiring from Londonderry, says "'Down the Trail immensely successful here." That's the best of Feldman songs; they can be performed anywhere with success provided, as in this case, they are properly handled.

REG. WENTWORTH.

"Going Home" Going "Some."

When Daisy Wood first produced "Going Home" she pronounced it a winner. Others have tried and found the song all that Miss Wood claimed for it. Jean Whiteley, for instance, has been making it go all the way and is quite enthusiastic about it.

The Tonal Ten.

Reg Harris is directing the Ten Loonies and his path lies through Feldmanism. It is the progressive path as the Tonal Ten find when featuring "Old Pal" and "Amazon." Their huge song sheets of those two popular numbers make a strong appeal to their audience, who swell the respective refrains full heartily.

Minstrel Melody.

We heard the Southern Minstrels putting over "Ta Ta" and "Down the Trail" the other night. Both numbers were capably featured.

Variety in Plenty.

A recent programme in one of London's principal Halls featured Ivy and Dorice Lee in "Moonlight" and "Best Little World," Albert Whelan in "She's a Wonderful Girl," Tucker in "Rose" and "Fiddle Up," and Hilda Glider in "Kill 'Em with Kindness." And yet some people complain of lack of variety!

New and Good.

The new production, '1922," has caught on right away. It contains all the elements of success. Hear Alec Regan in "Tea Leaves" and Elsie Carlisle in "You Oughtn't to Do It," and you will realise the power of Feldmanism.

A Good 'Un.

Have you heard Hilda Glyder in the English version of "He Knows It"? It's clever.

London: Printed for the Proprietors of "The Era," 35, Wellington-street, Strand, W.C., by Fleetway Press Ltd 3-9, Dane-street, High Holborn. Wednesday, February 8, 1922.